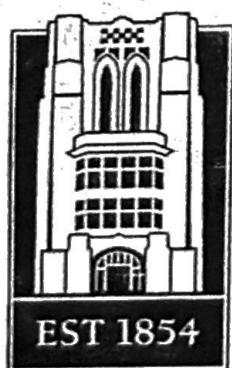


DEPARTMENT MUSIC

2007-2008

Season



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

DEPARTMENT MUSIC

89th ANNUAL OPENING CONCERT FALL FACULTY GALA

Tuesday, September 4, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

FALL FACULTY GALA

PROGRAM

Concerto in D Major, Op. 22Friedrich Seitz
Allegro moderato (1849-1918)
Twinkle, Twinkle Little StarFolk Song
Variation A and Theme arr. Shinichi Suzuki
(1898-1998)

University of Evansville Suzuki Violin Program
Diane Schroeder, Piano
Instructors: Carol Dallinger, Maria Mastropaolo, Sarah Pearce,
Danette Coughlan, Elizabeth Grondin

Un bel diGiacomo Puccini
from *Madama Butterfly* (1858-1924)

Elizabeth Truitt, Soprano
Garnet Ungar, Piano

Concert Étude, Op. 49Alexander Goedicke
(1877-1957)

Timothy Zifer, Trumpet
Anne Fiedler, Piano

Two Nursery Rhymes.....Arthur Bliss
The Ragwort (1891-1975)
The Dandelion

Roberta Veazey, Soprano
Thomas Josenhans, Clarinet
Anne Fiedler, Piano

BouncerDonald Grantham
I. Uneasy, edgy (b. 1947)

Shepard Brass Quintet
Timothy Zifer, Trumpet
Dean Musson, Trumpet
Erin Schmidt, Horn
William Bootz, Trombone
Neil Parsons, Bass Trombone

TRANSLATIONS

Un bel di

One good day, we will see
Arising a strand of smoke
Over the far horizon on the sea
And then the ship appears
And then the ship is white
It enters into the port, it rumbles its salute
Do you see it? He is coming!
I don't go down to meet him, not I.
I stay upon the edge of the hill
And I wait a long time
but I do not grow weary of the long wait
And leaving from the crowded city,
A man, a little speck
Climbing the hill.
Who is it? Who is it?
And as he arrives
What will he say? What will he say?
He will call Butterfly from the distance
I without answering
Stay hidden
A little to tease him,
A little as to not die.
At the first meeting,
And then a little troubled
He will call, he will call
"Little one, dear wife
Blossom of orange"
The names he called me at his last coming.
All this will happen,
I promise you this
Hold back your fears –
I with secure faith wait for him.

The Ragwort

The thistles on the sandy flats
Are courtiers with crimson hats.
The ragworts, growing up so straight,
Are emperors who stand in state.
And march and march about, so proud
and bold
In crowns of fairy-story gold.
The people passing home at night
Rejoice to see the shining light;
They quite forget the sands and sea
Which are as grey as grey can be,
Nor ever heed the gulls who cry
Like peevish children in the sky.

The Dandelion

The dandelion is brave and gay,
And loves to sit beside the way;
A braver thing was never seen,
To praise the grass for growing green;
You never saw a gayer thing,
To sit and smile and praise the spring.
The children with their simple hearts,
The lazy men that come in carts,
The little dogs that lollop by,
They all have seen its shining eye;
And every one of them would say
They never saw a thing so gay.

Avant de quitter ces lieux

O, holy medal
Which comes to me from my sister,
On the day of battle,
To guard against death,
Stay on my heart.
Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven
My sister I entrust.
Deign from all danger
Always, always to protect her,
This sister, so dear,
Deign from all danger to protect her,
Deign to protect her from all danger!
Delivered from a sad thought,
I will go in search of glory,
Glory in the midst of enemies,
The first, the bravest,
In the heat of the fray,
I will go to do combat for my country,
And if, to him, God calls me back,
will watch over you loyally,
Oh, Marguerite!
Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven,
I entrust my sister!
Oh King of Heaven, look down (on her),
Protect Marguerite, King of Heaven!

Soldier and the SailorBenjamin Britten
(1913-1976)

Gregory Rike, Tenor
Renato Butturi, Guitar

Andante and Hungarian Rondo, Op. 35Carl Maria von Weber
(1786-1826)

Edwin Lacy, Bassoon
Garnet Ungar, Piano

Avant de quitter ces lieux.....Charles-François Gounod
from *Faust* (1818-1893)

Jon Truitt, Baritone
Dennis Malfatti, Piano

Flights of Fancy (1991-1992)William Albright
III. Tango Fantastico (1944-1998)

VIII. Alla Marcia – The AGO Fight Song

Douglas Reed, Organ

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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DEPARTMENT MUSIC

SHEPARD BRASS QUINTET AND FRIENDS

Monday, September 10, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Shepard Brass

Timothy Zifer, Trumpet
Dean Musson, Trumpet
Erin Schmidt, Horn

William Bootz, Trombone
Neil Parsons, Bass Trombone

Bend in the River Brass Band

Timothy Zifer, Director

E $\flat$ Soprano Cornet
Jim McMurray

Solo Cornet
Rick Huffman
Kelly Dora
Don Ellington
Bryan Hartig

Second Cornet
Tom Hayes
Tom Tweddell
Becky Simpkins

Third Cornet
Virgil Miller
Kristi Schmidt
Mark Taylor

Repiano Cornet
Larry May

Flugelhorn
Danny Humphreys

E $\flat$ Alto Horn
Karin Heinicke
LeeAnn Ellington
Mark Steffenhagen
Tom Listenfelt

First Baritone Horn
Dave Jarrett
Wayne Jones

Second Baritone Horn
Jo Olsen

First Euphonium
Don Bookout

Second Euphonium
Jerry Reese

First Tenor Trombone
Gary Kirtley

Second Tenor Trombone
Wayne Fiester
Adam Kirtley

Bass Trombone
David Goodwin

E $\flat$ Tuba
Chris Schmidt
John Wittenbraker

B $\flat$ Tuba
Charlie Dewig
Dan Schultz
Nick Dewig

Percussion
Dave King
Nance Fiester
Carl Becker
Russ Bright

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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SHEPARD BRASS QUINTET AND FRIENDS

PROGRAM

- Fanfare and Flourishes James Curnow
(b. 1943)
- Second Suite in F Gustav Holst
(1874-1934)
arr. Herbert
- I. March – Song without words
- II. I'll love my love
- III. Blacksmith
- IV. Fantasia on the Dargason

Bend in the River Brass Band

- Rondeau Jean Joseph Mouret
(1682-1738)
arr. King

- Bouncer Donald Grantham
(b. 1947)
- I. Uneasy, edgy
- II. Melancholy
- III. Forceful, driving

- Mini Overture Witold Lutoslawski
(1913-1994)

- Demonstration Piece for Brass Instruments Fisher Tull
(1934-1994)
- I. Exhibition
- II. Lament
- III. Frolic
- IV. Waltz
- V. Ballad
- VI. Finale

- Sir Duke Stevie Wonder
(b. 1950)
arr. Swan

Shepard Brass Quintet

- Amazing Grace Traditional
arr. Himes

- Strike Up the Band Irving Berlin
(1888-1989)
arr. Reese

Shepard Brass and Bend in the River Brass Band

DEPARTMENT MUSIC

GUEST RECITAL

PABLO MAHAVE-VEGLIA BAROQUE CELLO

Sunday, September 16, 2007
Wheeler Concert Hall
8:00 p.m.



UNIVERSITY
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Civic Mission ... Sacred Trust

PABLO MAHAVE-VEGLIA

Cellist Pablo Mahave-Veglia counts among his musical influences his mother, the noted piano pedagogue Mercedes Veglia, as well as such artist-teachers as Arnaldo Fuentes, Steven Doane, Tsuyoshi Tsutsumi, Janos Starker, and Uri Vardi.

Mahave-Veglia has appeared as a soloist with orchestras in his native Chile and with the Medellín Philharmonic (Colombia), Kuala Lumpur Symphony (Malaysia), Evansville Philharmonic Orchestra (Indiana), Southern Illinois University Symphony, Central Wisconsin Symphony Orchestra, and Wood County Symphony (Wisconsin), among others. Recent chamber music appearances include concerts in Santiago (Chile), Bogotá (Colombia), San José (Costa Rica), Northern Illinois University, Texas Tech University, the Mammoth Lakes Chamber Music Festival (California), as well as guest recitals at Western Illinois University, Oklahoma State University, and the Dame Myra Hess Recital Series in Chicago, the Renee Weiler Hall in New York City, the American Church in Paris, and the Elvehem Museum in Madison, Wisconsin. As a baroque cellist he often performs with Chicago's Ars Antigua and has also appeared with L'Ensemble Portique, the Kingsbury Ensemble, the St. Louis Early Music Festival, and the Ars Femina Ensemble.

An alumnus of the Interlochen Arts Academy, Mahave-Veglia holds degrees from the University of Wisconsin-Madison (DMA), Indiana University (MM), and the Eastman School of Music (BM). Additionally he has attended the Banff (Canada), NOI (Maryland), Pacific (Japan), Jerusalem International (Israel), and Schleswig-Holstein and Heidelberg (Germany) music festivals. A former faculty member at the University of Evansville, St. Cloud State University (Minnesota), and the Eastern Music Festival (North Carolina), Mahave-Veglia is currently a professor at Grand Valley State University in Michigan. During the summers he teaches at the Brevard Music Center in North Carolina.

Mahave-Veglia's most recent recordings include *Dualidad*, a CD of contemporary Chilean music for cello solo, and a CD of new trios for clarinet, cello, and piano. Both are released by the Eroica label.

The unique difficulty of performing the Bach cello suites is the absence of their tools. Not only has the cello's construction changed radically since Bach's time, but also, and equally important, we do not have the composer's own manuscript of these masterpieces. We are, thus, left with at best a transcription; we perform someone's copy of the composer's work and then adapt it to the modern cello, an instrument that was built for the more singing horizontality of later music.

Although no manuscript exists from the composer's hand, we do have the next best thing – a handwritten copy by Anna Magdalena Bach, the composer's second wife and musical partner. For this performance, this is the major source Mahave-Veglia used for bowings. He treats bowings and bowing patterns not simply as technical means for grouping notes but as phrasing units, articulation directions, and even tempo markings. Likewise, the cello he uses is a faithful reproduction of an Amati in original setting (i.e., no endpin, gut strings, and shorter fingerboard). This type of instrument is perhaps easier to hold with no endpin because Amati used a slightly smaller model than the one championed by Stradivarius, which eventually became the modern standard. Luthier Marcelo Cigna built Mahave-Veglia's cello in 1986 in Cremona, Italy. He has played it since 1999. Cigna also accommodated for a fifth string (an e', a fifth higher than the highest a string), which in effect renders the cello as a quasi violoncello piccolo. The violoncello piccolo was a considerably smaller instrument, with five strings tuned in fifths (starting with an e, effectively encompassing the open strings of the violin and viola). While it is unclear which instrument Bach intended for his D Major Suite, it is explicit in the AM manuscript that such an instrument should have the piccolo tuning. What Mahave-Veglia is playing for this performance, if not a violoncello piccolo, might be described, by virtue of its size, as a cello grosso. The bow is a copy of a late baroque bow and was made in California by Ralph Ashmead.

All of these considerations aside, Mahave-Veglia doesn't deem his readings of these works any more or less authentic than anyone else's. He believes that composers write works for musicians to recreate in the act of performance. This does not mean one's opinion supercedes someone else's creation. Nor does he believe this process has to produce a mechanical, lifeless reproduction of the notes as they appear on the page stay true to the work. A masterpiece contains an inner logic, a personality greater than the performer or the composer. When we attempt to reach this level, the work appears with all its aspects, range of possibilities, and essential humanity.

This idea is more clearly illustrated by his favorite quote about musical interpretation: As legend goes, a flutist stood up during rehearsal and asked conductor Pierre Monteux (famous for conducting the riotous premiere of Stravinsky's *Rite of Spring*): "Maestro, should I play the solo they way it's written or the way I feel it?" To which Monteux replied: "Why don't you feel it the way it's written?"

The baroque cello and Anna Magdalena's manuscript are the tools (the hardware and the software, respectively) by which Mahave-Veglia attempts to feel this great music the way it was written.

PABLO MAHAVE-VEGLIA

BAROQUE CELLO

PROGRAM

Suite No. 1 in G Major BWI 1007.....Johann Sebastian Bach
(1685-1750)
I. Prelude
II. Allemande
III. Courante
IV. Sarabande
V. Menuet I and II
VI. Gigue

Suite No. 3 in C Major BWV 1009Bach
I. Prelude
II. Allemande
III. Courante
IV. Sarabande
V. Bourecé I and II
VI. Gigue

INTERMISSION

Suite No. 6 in D Major BWV 1012Bach
I. Prelude
II. Allemande
III. Courante
IV. Sarabande
V. Gavotte I and II
VI. Gigue

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

ANNE HASTINGS
FIEDLER

PIANO

Tuesday, September 18, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ANNE HASTINGS FIEDLER, PIANO

PROGRAM

Sechs Kleine Klavierstücke, Opus 19 (1911) Arnold Schönberg
(1874-1951)

Leicht, zart

Langsam

Sehr langsame

Rasch, aber leicht

Erwas rasch

Sehr langsam

Bagatelles, Opus 126 (1823-24) Ludwig Van Beethoven
(1770-1827)

Andante con moto

Allegro

Andante

Presto

Quasi allegretto

Presto - Andante amabile e con moto

Piano Sonata No. 2 "*Concord, Mass. 1840-60*" (1911-15) Charles Ives
(1874-1954)

"Hawthorne"

"Thoreau"

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

ROBERTA VEAZEY
SOPRANO

THOMAS JOSENHANS
CLARINET

Tuesday, September 25, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
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ROBERTA VEAZEY, SOPRANO
 THOMAS JOSENHANS, CLARINET
 THOMAS DRURY, PIANO
 CAROL DALLINGER, VIOLIN
 JENNIFER WINGERT, CELLO
 DOUGLAS REED, ORGAN
 ANNE WILCHEK-SCHUESSLER, E-FLAT CLARINET
 JAMES GOODHUE, BASS CLARINET

PROGRAM

Peregi Verbunk Leo Weiner
 (1885-1960)

From *Neun deutsche Arien* G. F. Handel
 (1685-1759)
 Süsse Stille
 In den angenehmen Büschen

Sonata for 3 Clarinets, Op. 35 Marcel Mihalovici
 (1896-1985)
 Allegro
 Lento
 Rondo – vivo

Les Angelus, Op. 57 Louis Vierne
 (1870-1937)
 I. Au Matin
 II. A Midi
 III. Au Soir

TRANSLATIONS

Süsse, stille

Sweet quiet, gentle source of peaceful calm
My very soul is made joyful
When I, here in this time of work-filled emptiness
Contemplate that peace that awaits us for eternity.

In den angenehmen Büschen

In the pleasant grove where light and shadow mingle,
The eye and heart seek to refresh themselves in quiet joy.
Then my contented soul leaps within my breast
And praises the Creator's works.

Les Angélus [The daily prayers]

A prayer to the Virgin, commemorating the annunciation by the angel Gabriel,
offered in Roman Catholic countries at the sound of a bell, rung morning, noon,
and night.

Au Matin [In the Morning]

On the sleeping town the Angelus sounded,
The ringing of the bells in honor of Mary
See how the night flees and how the greeting of the Archangel
Is joyous in my sleeping town.
Like a doe's fawn on the other side of the hill,
The sun comes bounding!
The houses, poor or rich,
The trees, the gardens are touched with gold
And the little children will play as fawns.
Another day opens to happiness or torment in the heart!
Lord, I adore you in the sacred majesty of the first light of day
And you bless another day.

A Midi [At Mid Day]

At mid day which flames and glitters
Here, amidst the noise of the cities and its crowds,
The joy of a bright sun!
My God, receive our thanks
With the Angelus bells in the burning mid day.
In the middle of the road where we travel
Between blissful childhood and death that we dread,
Blessed mother of God, we stop ourselves
To implore your help in the middle of our journey.
While the task is immense and heavy for our arms
Your maternal hands soothe our suffering.
From mid day until night falls, guide our steps
To the harvest of your Son.

Au Soir [In the Evening]

As the night comes to the sky and in our hearts,
As the hour is come when each one is called to account
For his works, his griefs, his animosity,
We beseech you again as the night returns!
O Virgin, be merciful at the last Angelus
Which rocks to sleep the tormented earth,
That on the miseries of the day we will think no more.
On our human sins, O Virgin, be merciful!
In the life eternal, where night never comes
Carried by the wind giving it wings,
The divine prayers of our Ave Maria
Sing of our love through eternity.

Tributes Geoffrey Bush
To Mr. Artie Shaw (1920-1998)
To Mr. Harold Arlen
à M. Darius Milhaud
à M. Erik Satie
To My Friend Joseph Horowitz

Six Japanese Songs Margaret Garwood
Loneliness (b. 1927)
From "Essences"
Iris
Death Song
Two White Butterflies
Snow

From *Three Vocalises* Ralph Vaughn Williams
Scherzo (1872-1958)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC

FACULTY RECITAL

ELIZABETH
ROBERTSON

OBOE

Tuesday, October 2, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ELIZABETH ROBERTSON, OBOE
ANNE HASTINGS FIEDLER, PIANO
ERZSÉBET GAÁL RINNE, HARP

PROGRAM

Concerto in D Major, F. VII, No.10 Antonio Vivaldi
I. Allegro (1678-1741)
II. Largo
III. Allegro

Serenade No. 14 for Solo Oboe, Op. 159 Vincent Persichetti
I. Prelude (1915-1987)
II. Episode
III. Intermezzo
IV. Dance
V. Epilogue

Suite for Oboe and Harp William Alwyn
1. Minuet (1905-1985)
2. Valse Miniature
3. Jig

INTERMISSION

Oboe Concerto (1993) Joseph Horowitz
I. Allegro (b. 1926)
II. Andante
III. Con moto

Hora Staccato Grigoraș Dinicu and Heifetz
(1889-1949)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

ERIN SCHMIDT

HORN

ELIZABETH TRUITT

SOPRANO

Tuesday, October 9, 2007

Wheeler Concert Hall

7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

ERIN SCHMIDT, HORN
ELIZABETH TRUITT, SOPRANO
KRISTIN JONES, PIANO

PROGRAM

Alphorn	Richard Strauss (1864-1949)
Dirti Addio.....	Gaetano Donizetti (1797-1848)
Le Jeune Pâtre Breton	Hector Berlioz (1803-1869)
Waldhornruf	Vincent Lachner (1811-1893)

INTERMISSION

Flights of Fancy	Burton Hardin (d. 2006)
I. The Swing	
II. Silver Ships	
III. Prayer for the Pilot	
IV. An Irish Airman Foresees His Death	
V. High Flight	
Huntsman, What Quarry?	Simon Sargon (b. 1938)
I. Huntsman, What Quarry?	
II. The Buck in the Snow	
Chocolate Kisses	Eric Street (b. 1953)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

TEXT AND TRANSLATIONS

Alphorn

Text attributed to Justinus Kerner

I hear an alphorn resounding,
It calls to me from far away,
does it sound from the woodlands, from the
blue skies?

Does it sound from the mountaintop, from
the florid valley?
Wherever I go and stand, I hear it in sweet
pain.

During games and cheerful dances, all by
myself alone,
it sounds without ever stopping, it sounds
deep within my heart.

I never have found the place from whence
it calls,
and my heart will never heal until it stops.

Dirti Addio

(To Bid You Farewell)

I loved you more than an angel,
in my delirium I became part of your spirit,
I lived in your breath.
Love you gave me,
but it was a heart without a beat,
an oath without faith,
a laughter without tears.

Goodbye, distant evil, that welcomes these
bones.
In the grave they will remain with the trace
of a groan.
The angel that you were and the demon of
my dreams,
you said I love you to a wretch,
and he died, and died unhappy.

Le Jeune Pâtre Breton

(The Young Breton Shepherd)

Text: Auguste Brizeux

As soon as the thrush wakes on the damp
meadow,

I come to sit here until evening;
Grandmother, from whom I hide,
says: Loïc's too fond of his cow,
but oh, nenni da, I love my little Anna!

For her part, my girl Anna
leads her black goat behind the hill
to the elder trees;
if the mountain where I wander
separates us like a great wall,
her sweet voice calls to me from the depths
of the woods.

How sweet it is to hear from afar
that sweet and tender air,
when we have no time to meet!
From the mountain, from the valley,
voice calling to voice seems like a sigh,
a mixture of sadness and pleasure.

Ah, save your breath,
heedless breeze, and in the plain
run and fly among the cornfields!
Heavens, the wicked breeze has carried
away on her wings that sweet, frail voice,
that sweet voice which called me from the
depths of the woods.

Waldhornruf

Whenever I hear a waldhorn
resounding through the mountains,
I yearn for the woodsman's daughter in the
blue yonder.

In the cool pine forest stands the woodsman's
house.
Hidden deep in the woods,
the young daughter looks out in the early
morning.

The father and the daughter
inflict wounds in everything.
The father shoots the young deer,
and the daughter aims for young men's hearts,
deep into young men's hearts.

Flights of Fancy

The Swing

Text: Robert Louis Stevenson

How do you like to go up in a swing,
up the air so blue?
Oh, I do think it the pleasantest thing
ever a child can do!
Up in the air and over the wall,
til I can see so wide,
rivers and trees and cattle, and all
over the countryside.

Til I look down on the garden green
down on the roof so brown
up in the air I go flying again,
up in the air and down!

Silver Ships

Text: Mildred Plew Meigs

There are trails that a lad may follow
when the years of his boyhood slip,
but I shall soar like a swallow
on the wings of a silver ship.

Guiding my bird of metal,
one with her throbbing frame,
floating down like a petal,
roaring up like a flame.

Winding the wind that scatters
smoke from the chimney's lip,
tearing the clouds to tatters
with the wings of a silver ship.

Grazing the broad blue sky-light
up where the falcons fare,
riding the realms of twilight
brushed by a comet's hair.

Snug in my coat of leather,
watching the skylight swing,
shedding the world like a feather
from the tip of a tilted wing.

There are trails that a lad may travel
when the years of his boyhood wane,
but I'll let a rainbow ravel
through the wings of a silver plane.

Prayer for the Pilot

Text: Cecil Roberts

Lord of sea and earth and air,
listen to a pilot's prayer.
Send him wind that's steady and strong,
grant that his engine sings the song of
lawless tone

by which he knows it shall not fail him
where he goes.

Landing, gliding in curve, half roll,
Grant him, O Lord, a full control

That he may learn in heights of Heaven
the rapture altitude has given
that he shall know the joy they feel,
who ride thy realm on birds of steel.

An Irish Airman Foresees His Death

Text: William Butler Yeats

I know that I shall meet my fate
somewhere among the clouds above!
Those that I fight, I do not hate,
those that I guard I do not love.

My country is Kiltartan Cross,
my countrymen Kiltartan's poor.
No likely end would bring them loss,
or leave them happier than before.

Nor law, nor duty bade me fight, nor public
men,
nor cheering crowds; a lonely impulse of
delight
drove to this tumult in the clouds.

I balanced all brought all to mind
the years to come seemed waste...
of breath...a waste...of breath
the years...behind in balance with...
this life...this...death.

High Flight

Text: John Gillespie McGee Jr.

Oh, I have slipped the surly bonds of earth,
and danced the skies on laughter silvered wings;
sunward I've climbed and joined the tumbling
mirth
of sunsplit clouds and done a hundred things
you have not dreamed of
wheeled and soared and swung, high in the
sunlit silence.

Hov'ring there, I've chased the shouting wind
along
and flung my eager craft through footless
halls of air.

Up, up, the long delirious burning blue,
I've topped the windswept heights with easy
grace,
where never lark nor even eagle flew and while,
with silent lifting wind
I've trod the high untrespassed sanctity of space
put out my hand and touched the face of God

Flights of Fancy

The Swing

Text: Robert Louis Stevenson

How do you like to go up in a swing,
up the air so blue?
Oh, I do think it the pleasantest thing
ever a child can do!
Up in the air and over the wall,
til I can see so wide,
rivers and trees and cattle, and all
over the countryside.

Til I look down on the garden green
down on the roof so brown
up in the air I go flying again,
up in the air and down!

Silver Ships

Text: Mildred Plew Meigs

There are trails that a lad may follow
when the years of his boyhood slip,
but I shall soar like a swallow
on the wings of a silver ship.

Guiding my bird of metal,
one with her throbbing frame,
floating down like a petal,
roaring up like a flame.

Winding the wind that scatters
smoke from the chimney's lip,
tearing the clouds to tatters
with the wings of a silver ship.

Grazing the broad blue sky-light
up where the falcons fare,
riding the realms of twilight
brushed by a comet's hair.

Snug in my coat of leather,
watching the skylight swing,
shedding the world like a feather
from the tip of a tilted wing,

There are trails that a lad may travel
when the years of his boyhood wane,
but I'll let a rainbow ravel
through the wings of a silver plane.

Prayer for the Pilot

Text: Cecil Roberts

Lord of sea and earth and air,
listen to a pilot's prayer.
Send him wind that's steady and strong,
grant that his engine sings the song of
flawless tone

by which he knows it shall not fail him
where he goes.

Landing, gliding in curve, half roll,
Grant him, O Lord, a full control.

That he may learn in heights of Heaven
the rapture altitude has given
that he shall know the joy they feel,
who ride thy realm on birds of steel.

An Irish Airman Foresees His Death

Text: William Butler Yeats

I know that I shall meet my fate
somewhere among the clouds above!
Those that I fight, I do not hate,
those that I guard I do not love.

My country is Kiltartan Cross,
my countrymen Kiltartan's poor.
No likely end would bring them loss,
or leave them happier than before.

Nor law, nor duty bade me fight, nor public
men,
nor cheering crowds; a lonely impulse of
delight
drove to this tumult in the clouds.

I balanced all brought all to mind
the years to come seemed waste...
of breath...a waste...of breath
the years...behind in balance with...
this life...this...death.

High Flight

Text: John Gillespie McGee Jr.

Oh, I have slipped the surly bonds of earth,
and danced the skies on laughter silvered wings;
sunward I've climbed and joined the tumbling
mirth

of sunsplit clouds and done a hundred things
you have not dreamed of
wheeled and soared and swung, high in the
sunlit silence.

Hoy'ring there, I've chased the shouting wind
along
and flung my eager craft through footless
halls of air.

Up, up, the long delirious burning blue,
I've topped the windswept heights with easy
grace,
where never lark nor even eagle flew and while,
with silent lifting wind
I've trod the high untrespassed sanctity of space
put out my hand and touched the face of God.

Huntsman, What Quarry?

Text: Edna St. Vincent Millay

Huntsman, What Quarry?

Huntsman what quarry
on the dry hill.

Do your hounds harry?

When the red oak is bare
and the white oak still
rattles its leaves in the cold air:
What fox runs there?

Girl gathering acorns in the cold autumn,
I hunt the hot pads that ever run before.
I hunt the pointed mask that makes no reply,
I hunt the red brush of remembered joy.

To tame or to destroy.
To destroy.

Huntsmen hard by in a wood of gray beeches
whose leaves are on the ground
is a house with a fire;
you can see the smoke from here,
there's supper and a soft bed
and not a soul around.
Come with me there; bide there with me;
and let the fox run free.

The horse that he rode on reached down his
neck
blew upon the acorns, nuzzled them aside;
The sun was near setting;
He thought: Shall I heed her?
He thought: Shall I take her,
for a one-night's bride?

He smelled the sweet smoke, he looked the
lady over,
her hand was on his knee;
But like a flame from cover
the red fox broke – and “Hoick! Hoick!”
cried he.

The Buck in the Snow

White sky, over the hemlocks bowed with
snow.

Saw you not at the beginning of evening
The antlered buck and his doe
standing in the apple-orchard?
I saw them, I saw them suddenly go.
Tails up, with long leaps lovely and slow.
Over the stone-wall into the wood
of hemlocks bowed with snow.

Now lies he here, his wild blood scalding the
snow.
How strange a thing is death, bringing to his
knees,
bringing to his antlers the buck in the snow.
How strange a thing,
a mile away by now, it may be,
under the heavy hemlocks that as the
moments pass
shift their loads a little, letting fall a feather
of snow
Life, looking out attentive
from the eyes of the doe.

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata No. 2 in A minor.....Johann Sebastian Bach
for Violin Solo BWV 1003 (1685-1750)
III. Andante
IV. Allegro

Elizabeth Grondin, Violin

Lamento.....Henri Duparc
(1848-1933)

Jessica K. Treberg, Soprano
Matthew D. Vanover, Piano

Concerto a Tromba principale.....Johann Nepomuk Hummel
I. Allegro con spirito (1778-1837)

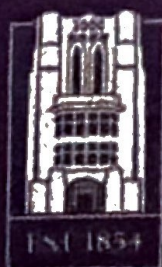
Frank Blubaugh, Trumpet
Tom Drury, Piano

Thursday, October 11, 2007
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Tuesday, October 23, 2007
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Eric Garcia, Conductor

Violin I

Elizabeth Grondin
Alayna Faulkenberg
Kyoko Nakamura
Daryl Repuelo
Abby Carrasco
Erin Walsh
Sam Knapp
Amanda Becht

Violin II

Annemarie Hennig
Nicole Lanteigne
David Riedford
Eliza Turbyfill
Penny Stewart
Rochelle Healy
Erica Samples

Viola

Danielle Gomez
Heather Smyser
Josh Riedford

Cello

Loren Veazey
Kate Chybowski
Matt Williams
Justin Carter

Bass

Kaleo Ha'o
Shawn Hulfachor
Chris Doran

Flute

Ashley Baker*
Kellie Schallert

Oboe

Ashley Junker*
Bethany Buschkill
(II-Bizet)
Anna Hartig (II-Sibelius)

Clarinet

Ben Werne*
Amanda Watson
(II-Bizet)
Melissa Heckler
(II-Sibelius)

Bassoon

Daniel Wheelock*
Johnna Kern

Horn

Kendra Syverson*
Sara Edmondson
(II-Sibelius, III-Bizet)
Vanessa Quirarte
(III-Sibelius, II-Bizet)
Dominic Huether

Trumpet

Frank Blubaugh*
Taylor Barnett

Trombone

Allaina Bush*
Andrew Riederer
Patrick Ritsch

Tuba

Katie Weihbrecht

Percussion

Michael Dunbar
Brandon Hagen
Jon Kern
Jarrel Longino

*Principal

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PROGRAM NOTES

Finlandia

Finlandia was originally composed by Sibelius in November 1898 for what seemed a fairly simple purpose: to raise financial support for the pension fund of Finnish journalists. The work's resulting popularity surprised no one more than Sibelius. With heightened political tensions in 1899 due to the strengthening Russian hold on Finland, a stirring composition, *Finland Awakes*, crowned by a rousing tune struck a patriotic chord with the audience. The following year Sibelius revised the score and titled it *Finlandia*. The Helsinki Philharmonic took the music on its first major tour, carrying Sibelius's work and name throughout Europe. Despite the narrow political circumstances of its creation, *Finlandia* had a universal appeal, and it soon made Sibelius the best-known Finnish composer.

An English Experience

This piece is the combination of two pieces written for Harlaxton College. *An English Setting* (piano) was written for the College's dedication ceremony in 1971, and *A Harlaxton Happening* (piano and flute) was written for its 25th anniversary. Both pieces are based on old English folk songs and were originally performed in Harlaxton, England.

Suites Nos. 1 and 2 from *Carmen*

At its premiere Bizet's *Carmen* was not a success. The music was labeled as obscure, devoid of color, unoriginal and undistinguished in melody, and the opera as a whole was judged undramatic. Now acknowledged as one of the most popular of operas, it is a story of a Spanish Gypsy girl and the fate of her lovers.

Suite No. 1, which focuses on preludes and entr'actes, opens with Les Toreadors, a short, vigorous selection in which we hear the sounds of a crowd milling about in a local square in Seville prior to the afternoon's bullfight. An ominous motive of fate anticipating the tragic fate of Carmen interrupts the celebration. The Aragonaise is a sparkling dance based on Spanish folk song and used as the prelude to Act IV. Used to introduce Act III, the subsequent intermezzo provides an immediate contrast of mood and character. Seguidilla is an orchestral version of the dance that Carmen sings as a seductive aria in Act I. Les Dragons d'Alcala, a quiet march that opens the second act, concludes the suite.

Suite No. 2 includes highlights of the opera's arias and vocal ensembles. The suite begins with the march of Carmen's gypsy companions through the mountains. The famous Habanera is the song in which Carmen is first heard as she enters in Act I. The Nocturne is based on Michaëla's aria in Act III and is marked by an extended violin solo. The toreador's song is one of the most famous passages from the opera. In the suite, the trumpet is highlighted as the principal voice. The Garde montant comes from the children's chorus of Act I, and the Danse Bohème, a spirited gypsy dance, brings the work to a dramatic conclusion.

Both Carmen suites were arranged after Bizet's death by his friend, composer Ernest Guiraud.

BIOGRAPHIES

Born and raised in St. Louis, Missouri, **George Speckert** attended the University of Evansville where he earned a Bachelor of Arts in viola and piano performance. His principal teachers were Gerald Fishbach and Irene Breslau. While in school he was a member of the founding class at Harlaxton College. After his studies at UE he moved to Germany for continued studies. He is now director of the city music school in Hannover, Germany, where he has been awarded the Hannover Prize. He is also program director of the EXPO culture project "KulturKaleidoskop – Made in Hannover," a teacher of multimedia in the community college of Hannover, head of the audio studio at the College of Offenburg, and chairman of the exam board for media design in Hannover.

Speckert's music editions (strings, recorder, piano, orchestra, electronic music) have international distribution. He has conducted and composed music for stage, film, and television.

Eric Garcia joined the University of Evansville Department of Music this fall as orchestra director and assistant professor of music. Garcia hails from Chicago where he served on the faculty of Saint Xavier University as orchestra director and professor of music theory. In Chicago, he held several conducting and guest conducting positions. Most recently, he was invited to conduct the Northwest Festival Orchestra of Illinois where he worked with principal members of the Chicago and Saint Louis Symphony Orchestras. In addition, he served as assistant conductor of the Elmhurst Symphony Orchestra in Elmhurst, Illinois, and as a faculty member of the Sherwood Conservatory of Music of Chicago where he also served as associate conductor of the Sherwood Symphony Orchestra. Garcia has also served as conductor of the Orchestra of St. Vincent's in Chicago and the North Shore Chamber Orchestra in Evanston, Illinois. As a doctoral student of orchestral conducting at Northwestern University, he served as assistant conductor of the contemporary music ensemble, symphony orchestra, chamber orchestra, and philharmonia.

Garcia earned a Doctor of Musical Arts and a Master of Music in orchestral conducting from Northwestern University. He earned a Bachelor of Music in music theory and composition from the University of Texas where he studied with Dan Welcher and Stefan Kostka. His principal conducting teacher is Victor Yampolsky.

UNIVERSITY SYMPHONY ORCHESTRA

PROGRAM

Finlandia, Op. 26 Jean Sibelius
(1856-1957)

An English Experience George A. Speckert
(b. 1951)

INTERMISSION

Carmen Suites Nos. 1 & 2 Georges Bizet
(1838-1875)

Les Toreadors
Prelude and Aragonaise
Intermezzo
Seguedille
Les Dragons d'Alcala
Marche des contrabandiers
Habanera
Nocturne
Chanson du toreador
La Garde montante
Danse bohème

The Harlaxton Society is hosting a reception
in the Krannert Gallery immediately following
the performance. All are invited to attend.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Art de Toucher le Clavecin.....François Couperin
Premier Prelude (1668-1733)
Troisieme Prelude

Michael Salazar, Harpsichord

Dove Sei, Amato Bene.....George Frideric Handel
Rodelinda (1685-1759)

Jennifer Weldy, Mezzo-Soprano
Mary Beth Mowrey, Piano

Prelude and Fugue in D Major, BuxWV 139.....Dietrich Buxtehude
(1637-1707)

Michael Salazar, Organ

Thursday, October 25, 2007
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

UNIVERSITY ORGAN SERIES

PAUL HALE GUEST ORGANIST

Friday, October 26, 2007
First Presbyterian Church
Evansville, Indiana
7:30 p.m.

Sunday, October 28, 2007
Salem United Church of Christ
Huntingburg, Indiana
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PAUL HALE, ORGAN
FIRST PRESBYTERIAN CHURCH
EVANSVILLE, INDIANA

PROGRAM

- Suite from *Messe pour les Couvents* François Couperin
(1668-1733)
- The Angel's Farewell (*The Dream of Gerontius*) Sir Edward Elgar
(1857-1934)
- Theme and Variations Hendrik Andriessen
(1892-1981)
- Clair de Lune Louis Vierne
(1870-1937)
- Sonata III in C Minor Alexandre Guilmant
 I. Prelude (*Allegro maestoso e con fuoco*) (1837-1911)
 II. Adagio
 III. Fuga
- Folk Tune Percy Whitlock
(1903-1946)
- Chorale Variations on "Sei gegrüßet, Jesu gütig" J. S. Bach
(1685 -1750)

University Organ Series concerts are presented with support from the
Patricia H. Snyder Concert and Lecture Series.

BIOGRAPHY

Paul Hale is the cathedral organist and rector chori at Southwell, Nottinghamshire, England, having previously been assistant organist of Rochester Cathedral, organist of Tonbridge School, and organ scholar of New College, Oxford University.

In addition to his daily cathedral duties and busy recital schedule, Hale is the conductor of the Nottingham Bach Choir, diocesan organ advisor to Southwell and Lincoln (South), a diploma examiner for the Royal College of Organists, president of the East Midlands Choirs Charitable Trust, an accredited member of the Association of Independent Organ Advisers, a trustee of the Percy Whitlock Trust, and chairman of the RSCM Southwell and Notts Area. He is an Oxford MA and holder of the FRCO and ARCM diplomas. In 2006 he was elected a fellow of the Royal Society of Arts. During 2008 he will become president of the Nottingham and District Society of Organists and also chairman of the Diocesan Organ Advisors annual national conference.

Hale is in national demand as an organ consultant for projects as diverse as the civic churches at Wolverhampton and King's Lynn, Leicester's De Montfort Hall and Lancaster's Ashton Hall, Bridlington Priory, Glasgow University Memorial Chapel, Exeter University, University College Oxford, and Marlborough, Repton, and Glenalmond Charterhouse schools. He also designed the tonal schemes for the organs in the cathedrals of Rochester, Birmingham, and Southwell; supervised restoration work at Leicester and Oxford cathedrals; and is currently advising Manchester and Norwich cathedrals on major projects.

As a player and choral conductor, Hale has performed in most English cathedrals and concert halls, playing also in Europe and the USA as well as on the main UK television and radio channels. He was a consultant and author of 23 articles for the *New Grove Dictionary of Music and Musicians (II)*, responsible for twentieth century organists. Hale was honored by being elected president of the Cathedral Organists' Association for the period 1999-2001. In October 2005 he represented the UK in the annual Brussels Organ Week, and in 2007 he is giving approximately 24 recitals around the UK, in Paris, and the USA. In January 2008 his most recent CD of Southwell Minster Organ will be released; it features a complete performance of Couperin's *Messe pour les Couvents* with Hale's cathedral choristers singing the plainsong, along with Karg-Elert's monumental *Homage to Handel* and other works.

Hale's recordings (both solo organ and with his cathedral choir) have received critical acclaim in the national press, including in *Gramophone*; one of his recent choristers, Ben Inman, is a member of the top-selling choirboy band on Universal, *The Choirboys*. His solo concerts and appearances as conductor of Nottingham Bach Choir have also received warm praise: "my most invigorating choral experience of the year" was the *Church Times*' comment on his Stanford *Requiem* revival. A recent recital review read "the playing was quite stunning."

Paul Hale has reviewed music and recordings for numerous publications, including BBC Radio 3's *Record Review*, and is well-known for his reviews of some 3,000 recordings over 20 years in the international journal of the IAO, *Organists' Review*, of which he was editor from 1990 to 2005.

PAUL HALE, ORGAN
SALEM UNITED CHURCH OF CHRIST
HUNTINGBURG, INDIANA

PROGRAM

- Fanfare John Cook
(1918-1984)
- Passacaglia in D Minor Dietrich Buxtehude
(c.1637-1701)
- Chant de Mai Joseph Jongen
(1873-1953)
- Sonata III in C Minor Alexandre Guilmant
I. Prelude (Allegro mæstoso e con fuoco) (1837-1911)
II. Adagio
III. Fuga
- The Angel's Farewell (*The Dream of Gerontius*) Sir Edward Elgar
Allegro mæstoso (Organ Sonata) (1857-1934)
- Clair de Lune.....Louis Vierne
(1870-1937)
- Introduction and Passacaglia in B-flat Sir Walter Alcock
(1861-1947)

This program is presented with the support of the Phyllis and Robert Menke
Endowment of the Dubois County Community Foundation.

DEPARTMENT MUSIC

UNIVERSITY CHOIR FALL CONCERT

Tuesday, October 30, 2007
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Dennis Malfatti, Conductor
Matthew Vanover, Accompanist

Ashley Albertson	Isaac Jones
Aria Bonsignore-Berry	Ashley Junker*
Andrew Brandsasse†	Kevin Knust
Melanie Brison	Cal Leferink
Amber Carter	Michelle Nuti*
Kasey Conkling	Gretchen Otness
Heather Cottrell	Patrick Ritsch*
Jaclyn Dauble	Michael Salazar*
John Dreher*	Daniel Schroeder
Brittany Drossart	Kelci Scott
Mollie Ehrman	Richard Sears*
Greg Engleman	Stephanie Sullivan*
Maggie Evans*	Denise Tatham
Matthew Gill	Jessica Treberg*
Joshua Goodwin*	Courtney Vaal*
Kenny Grant	Taylor Vallot
Cameron Green	Matthew Vanover*
Elizabeth Higginbotham	Richelle VonRueden*
Michael Hopper	Jennifer Weldy
Jason Jett	

*Member of Vocal Chamber Ensemble and University Choir

†Member of Vocal Chamber Ensemble only

UNIVERSITY CHOIR

PROGRAM

Singet dem Herrn ein neues Lied Johann Pachelbel
(1653-1706)

Loren Veazey, Cello

Ave Maris Stella Edvard Grieg
(1843-1907)

Der Abend, Op. 64 No. 2 Johannes Brahms
(1833-1897)

Zigeunerleben, Op. 29 No. 3 Robert Schumann
(1810-1856)

Jaclyn Dauble, Ashley Junker, John Dreher, Richard Sears
Soloists

English Madrigals (titles announced in performance)
Vocal Chamber Ensemble

Three Poems of Robert Bridges Gerald Finzi
(1901-1956)
1. My Spirit Sang All Day
2. Nightingales
3. Haste On, My joys!

Pater Noster.....Rihards Dubra
(b. 1964)

My Lord, What a Mornin' H. T. Burleigh
(1866-1949)

Rockin' Jerusalem André Thomas
(b. 1952)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

TRANSLATIONS

Johann Pachelbel: *Singet dem Herrn* (Psalm 98)

Singet dem Herrn ein neues Lied
Singet dem Herrn alle Welt
Und lobet seinem Namen den er tut
Wunder.

Er sieget mit seiner Rechten und mit
seinem heiligen Arm.
Der Herr lässet sein Heil verkündigen.
Für die Völker läßt er seine
Gerechtigkeit offenbaren.

Er gedenket an seine Gnade und
Wahrheit.
Aller Welt Ende sehen das heil unsers
Gottes, denn er kommt das Erdreich zu
richten.

Er wird den Erdboden richten mit
Gerechtigkeit,
Und die Völker mit Recht.

Edvard Grieg: *Ave Maris Stella*
Ave maris stella, Dei Mater alma
Atque semper Virgo, Felix caeli porta.

Solve vincla reis, profer lumen caecis,
Mala nostra pelle, bona cuncta posce.

Vitam praesta puram, iter para tutum,
Ut videntes Jesum, semper collaete
mur.

Sit laus Deo Patri, summo Christo
decus, Spiritui Sancto, Tribus honor
unus. Amen

Sing unto the Lord a new song,
Sing unto the Lord all the earth
and praise his holy name for he has done
wondrous things.

He conquers with his right hand and
with his holy arm.
The Lord lets his salvation be pro-
claimed. For his people, he lets his
righteousness be known.

He has remembered his mercy and his
truth.
All the ends of the earth see the salvation
of our God; for he comes to the Earth to
judge.

With righteousness he shall judge the
world, and the people with equity.

Hail Star of the Sea, loving mother of
God, and ever virgin, heaven's joyful
portal.

Break the chains of sinners, bring forth
light to the blind, drive out our evil
ways, and entreat (for us) for all good
things.

Make our life pure and our journey safe,
so that, in seeing Jesus, we may forever
rejoice.

Praise to God the Father, Glory to
Christ the highest, and to the Holy
Spirit and one honor to all Three. Amen.

Johannes Brahms: *Der Abend*

Senke, strahlender Gott- die Fluren
dürsten
Nach erquickendem Tau, der Mensch
versmachtet, Matter ziehen die Rosse-
Senke den wagen hinab!

Siehe, wer aus des Meers krystallner
Woge
Lieblich lächelnd dir winkt! Erkennt
dein Herz sie? Rascher fliegen die
Rosse,
Thetys, die göttliche, winkt.

Schnell vom Wagen herab in ihre Arme
Springt der Führer, den Zaum ergreift
Cupido, Stille halten die Rosse,
Trinken die kühlende Flut.

An dem Himmel herauf mit leisen
Schritten
Kommt die duftende Nacht, ihr folgt die
süße Liebe. Ruhet und liebet! Phöbus,
der liebende, ruht.

Let it sink, radiant God, the fields thirst
for refreshing dew; the people
languish, the steeds are weary-
let the chariot sink down!

Behold the one who beckons to you,
sweetly smiling, from the crystalline
wave! Does your heart recognize her?
Faster fly the steeds;

Tethys, the divine one, beckons.

The driver leaps quickly from the chariot
into her arms. Cupid seizes the reins;
the steeds stand still
and drink at the cooling stream.

Ascending in the sky with quiet steps
comes the fragrant night; sweet love fol-
lows. Rest and love! Phoebus, the loving
one, rests.

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Robert Schumann: *Zigeunerleben*

Im Schatten des Waldes, im
Buchegezwerg, da regt's sich und
raschelt und flüstert zugleich;
Es flackern die Flammen, es gaukelt der
Schein um bunte Gestalten, um Laub
und Gestein.

Da ist der Ziguner bewegliche Schaar,
mit blitzendem Aug' und mit wallendem
Haar, gesängt an des Niles ge
heiliger Flut,
gebräunt von Hispaniens südlicher
Glut.

Um's lodernde Feuer, in schwellendem
Grün,
da lagern die Männer verwildert und
kühn,

In the shadowy woods, among the beech
trees, something stirs and rustles and
whispers.

The flames flare and the light flutters
around
the colorful figures and leaves and rocks.

It is the wandering gypsy band
with lightning-like eyes and wild flowing
hair,
warmed by the Nile's blessed flow,
tanned by Spain's southern glow.

Around the blazing fire, in the swelling
grass,
lie the men, strong and handsome;

da kauern die Weiber und rüsten das
Mahl
und füllen geschäftig den alten Pokal.

Und Sagen und Lieder ertönen im
Rund,
wie Spaniens Gärten so blühend und
bunt,
und magische Sprüche für Noth und
Gefahr
verkündet die Alte der horchenden
Schaar.

Schwarzäugige Mädchen beginnen
den Tanz;
Da sprühen die Fackeln im rötlichen
Glanz,
Es lockt die Gitarre, die Cymbal
klingt,
Wie wild un wilder der Reigen sich
schlingt.

Dann ruhen sie ermüdet vom
nächtlichen Reih'n;
Es rauschen die Buchen im Schlummer
sie ein,
Und die aus der glücklichen Heimat
verbannt,
sie schauen im Traume das glückliche
Land.

Doch wie nun im Osten der Morgen
erwacht,
verlöschen die schönen Gebilde der
Nacht;
es scharret das Maultier bei
Tagesbeginn,
fort ziehn die Gestalten. Wer sagt dir
wohin?

the women crouch and prepare the meal,
and busily fill the old goblet.

Legends and songs are heard around the
circle,
as florid and colorful as the gardens of
Spain
and magic sayings to ward off misery
and danger
are told by the old woman to the
attentive band.

Black-eyed maidens begin the dance.
The torches sparkle in the red glow.
The guitar beckons, the cymbal rings,
as the dance becomes wild and wilder.

Then they rest, weary from the
nocturnal dance,
lulled to sleep by the beech trees'
rustling,
And, banished from their homeland,
they return to this happy land in their
dreams.

But now in the east, as the morning
awakes,
the beautiful images of the night vanish;
the mule paws the ground as the day
begins,
and the figures set out – who can say
whither?

Rihards Dubra: *Pater Noster*

Pater noster, qui es in caelis, sanctificetur nomen tuum.	Our Father, who art in heaven, hallowed be thy name.
Adveniat regnum tuum. Fiat voluntas tua, sicut in caelo, et in terra.	Thy kingdom come, thy will be done on earth as it is in heaven.
Panem nostrum quotidianum da nobis hodie.	Give us this day our daily bread.
Et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris.	And forgive us our debts, as we forgive our debtors.
Et ne nos inducas in tentationem. Sed libera nos a malo. Amen.	And lead us not into temptation, but deliver us from evil. Amen.

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Pour Le Piano.....Claude Debussy
Prélude (1862-1918)

Karol Farris, Piano

Three Intermezzi.....Charles Villiers Stanford
Andante espressivo (1852-1924)
Allegro agitato

Melissa Heckner, Clarinet
Kristin Jones, Piano

Sonata No. 3.....George Frideric Handel
Adagio (1685-1759)
Allegro

Brian Bosley, Saxophone
Kristin Jones, Piano

Sonata for Horn & Piano.....Bernhard Heiden
I. Moderato (b. 1910)

Vanessa Quirarte, French Horn
Kristin Jones, Piano

Thursday, November 1, 2007
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

UE PIANO SERIES

MILICA JELAČA JOVANOVIĆ PIANO

Thursday, November 1, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

MILICA JELAČA JOVANOVIĆ, PIANO

Robert Schumann (1810-1856) Recital

Waldszenen Op. 82 (Forest Scenes) (1848)

- I. Eintritt (Entrance)
- II. Jäger auf der Lauer (Hunter in Ambush)
- III. Einsame Blumen (Solitary Flowers)
- IV. Verrufene Stelle (Haunted Place)

Die Blumen, so hoch sie wachsen,	The flowers growing here so tall
Sind blaß hier, wie der Tod;	Are pale as death,
Nur eine in der Mitte	Only one stands dark red,
Steht da im dunkeln Rot.	There in the middle.

Die hat es nicht von der Sonne:	But its color comes not from the sun,
Nie traf sie deren Glut;	Whose glow it has never met,
Sie hat es von der Erde,	But rather from the earth,
Und die trank Menschenblut.	From drinking human blood.

F. Hebbel

- V. Freundliche Landschaft (Friendly Landscape)
- VI. Herberge (Country Inn)
- VII. Vogel als Prophet (Prophet Bird)
- VIII. Jagdlied (Hunter's Song)
- IX. Abschied (Farewell)

Variations on the name "Abegg" Op. 1 (1829)

Thema. Animato

Var. I

Var. II

Var. III

Cantabile

Finale alle Fantasia. Vivace

Allegro in B Minor Op. 8 (1831)

INTERMISSION

PROGRAM NOTES

Inspired by forest romanticism, Schumann wrote the set of nine miniature pieces of *Waldszenen*, Opus 82, precisely within nine days in 1848. Colorful imagery of beautiful landscapes, flowers, happy hunters, as well as more ominous allusions of haunting spirits, all provide contrasting moods and characters throughout the work. Although all the pieces within the set were originally prefaced by a poem or an aphorism, only for the fourth does such remain. Representing the dismal side, the fourth piece is prefaced by Hebbel's *Verrufene Stelle*, or "The Place of Evil Fame," which is characterized in the music by such things as lively chromatic figures, hushed dynamics, and unpredictable rhythms.

Although the *Abegg Variations* in F major, Opus 1, represents Schumann's first published work, it was not his first composition for piano nor his first set of variations. Rather, the work can be considered a more mature conception of compositional methods already applied to an earlier work, *Eight Polonaises for four hands*, and various variations' sketches. The notes A-B (symbol for B-flat in German)-E-G-G constitute the theme of the set, which essentially is a musical translation of the name Meta Abegg, an imaginary dancing partner from a Mannheim ball. Although the idea of deriving a theme from a real name was common to Schumann, it was quite rare for his time. Schumann uses the five-note theme through three variations, a *cantabile* section in A-flat major, and the finale, each time varying the rhythm, texture, and character, in this virtuosic, brilliant, and beautifully transparent piece.

The virtuosic *Allegro in B Minor*, Opus 8, was originally intended to be the opening movement for a never completed sonata in B minor. However, the work still stands well on its own, representing a much wider assortment of compositional techniques than Schumann had previously attempted. It was essentially Schumann's first major attempt in mastering a more expansive form and successfully exhibits the integration of virtuosic material into sonata form, despite Schumann's predilection for smaller structures. The *Allegro* is both enigmatic, with a three-note motto interwoven throughout the piece, and rhapsodic, with a few *senza tempo* sections. In addition to the many colorful enharmonic modulations throughout the developmental sections, one notable feature is the transformation from the dark, B-minor opening, to the beautiful, vibrant B-major ending.

Schumann's *Davidsbündlertänze* (Dances of the League of David), Opus 6, represents one of his deepest, most intimate works. Composed in 1838 after the completion of the piano cycle *Carnaval*, the set of eighteen character pieces was written in happiness due to the long-awaited engagement between himself and Clara Wieck. Thus he wrote, "Many thoughts of marriage went into the dances... If ever I was happy at the piano it was when I was composing these." This is first evident in the opening bars of the piece, which is a direct quotation from Clara's own mazurka from *Soirées musicales*, Opus 6. The motto, which is inscribed in the score as "Motto von C.W.," develops throughout the work. Schumann's quotation from Clara's Opus 6 was precisely his reason for publishing *Davidsbündlertänze*, also as Opus 6, instead of Opus 10, the order in which it would have normally appeared. In addition to Schumann's affection for Clara, the work demonstrates a new kind of imaginative freedom, found through Florestan and Eusebius, Schumann's literary-inspired imaginary characters. The characters are used as pseudonyms for the dances, with each dance signed with either "F," "E," or both.

BIOGRAPHY

Born into a family of accomplished musicians in Belgrade, Serbia, **Milica Jelača Jovanović** began giving recitals at the early age of 8. Hailed a pianist of great energy and charisma, she has concertized as a solo recitalist and chamber musician in the U.S. and Canada, as well as throughout Europe. She has performed for the Dame Myra Hess Memorial Concert series in Chicago and Les AMIS concert series in Toronto, as well as for the festivals Novosadsko Muzičko Leto in Novi Sad, XXXI BEMUS in Belgrade, and the XXXI Mokranjčevi dani in Negotin, Serbia. Besides winning numerous Serbian and Yugoslavian national piano competitions, Jelača Jovanović won prizes at several international competitions, including at the inaugural 2005 Iowa International Piano Competition and First Prize at the 23rd Bartók-Kabalevsky-Prokofiev International Piano Competition in Virginia in 2003.

Jelača Jovanović has appeared as a soloist with the RTV Belgrade Symphonic Orchestra, "Stanislav Binički" Symphonic Orchestra, "Josip Slavenski" Baroque Orchestra, and WWU Student Symphony Orchestra. She has been interviewed and has recorded for various radio and television programs in the U.S., Serbia, and Russia, and was profiled along with other musicians of note in a book by Gordana Krajačić entitled "Muzička Pinakoteka." In 2006 she organized the Schumann Madness Festival in Bellingham to mark the 150th anniversary of Robert Schumann's death, where she performed in several solo and chamber recitals, and as soloist with the orchestra.

Following her studies in Belgrade, Jelača Jovanović earned a Master of Music and an Artist Diploma at the Tchaikovsky State Conservatory in Moscow under Mikhail Voskresensky and Elena Kuznietzova. She earned a doctorate in piano performance at the University of Michigan in Ann Arbor under Logan Skelton. She has also worked with Penelope Crawford, Jerome Lowenthal, Yong Hi Moon, Karl Ulrich Schnabel, and Earl Wild. From 1998 to 2001, Jelača Jovanović held an assistant professorship of piano at the University of Belgrade Academy of Music, and from 2001 to 2004 she was an instructor for piano at the University of Michigan School of Music. Since 2004, she has been an assistant professor of piano and coordinator of the keyboard area at Western Washington University. Jelača Jovanović has given master classes and workshops for piano teachers and students in the U.S. and Russia, and was adjudicator at many piano competitions, including the Vancouver Women's Musical Society Piano Scholarship Competition in Vancouver, British Columbia, the U.S. Open Piano Competition in Oakland, California, and the Chopin Northwest Festival in Seattle.

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Davidsbündlertänze Op. 6 (1837)

Alter Spruch:

In all' und jeder Zeit
Verknüpft sich Lust und Leid
Bleibt fromm in Lust und seyde
Dem Leid mit Muth bereit

Old saying:

Each and every time
Joy and sorrow combine
Steadfast in joy remain
Sorrow with courage sustain

- I. Lebhaft (lively) *F and E.*
- II. Innig (intimate) *E.*
- III. Mit Humor. Etwas hahnbüchen (with humor, a bit imprudently) *F*
- IV. Ungeduldig (impatiently) *F*
- V. Einfach (simply) *E.*
- VI. Sehr rasch und in sich hinein (very fast and within itself) *F*
- VII. Nicht schnell mit äußerst starker Empfindung (not fast, with the greatest feeling) *E.*
- VIII. Frisch (fresh) *F*
- IX. *Hierauf schloß Florestan und es zuckte ihm schmerzlich um die Lippen.*
(Here Florestan stopped and his lips trembled with sorrow.)
Lebhaft (lively).
- X. Balladenmäßig. Sehr rasch (like a ballad, very fast) *F*
- XI. Einfach (simply) *E.*
- XII. Mit Humor (humorously) *F*
- XIII. Wild und lustig (wild and joyous) *F and E.*
- XIV. Zart und singend (sweet and singing) *E.*
- XV. Frisch (fresh) *F and E.*
- XVI. Mit gutem Humor (with good humor) *F*
- XVII. Wie aus der Ferne (as if from a distance) *E.*
- XVIII. *Ganz zum Überfluß meinte Eusebius noch Folgendes; dabei sprach aber viel Seligkeit aus seinen Augen.* (Quite redundantly, Eusebius added the following; but great happiness shone in his eyes a while.)
Nicht schnell (not fast)

F. = Florestan

E. = Eusebius

DEPARTMENT MUSIC

FAMILY WEEKEND CONCERT

Saturday, November 3, 2007
Neu Chapel
2:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

FAMILY WEEKEND CONCERT

PROGRAM

My Spirit Sang All Day Gerald Finzi
(1901-1956)

Der Abend, Op. 64 No. 2 Johannes Brahms
(1833-1897)

Zigeunerleben, Op. 29 No. 3 Robert Schumann
(1810-1856)

Jaclyn Dauble, Ashley Junker, John Dreher, Richard Sears
Soloists

University Choir
Dennis Malfatti, Conductor

Four Dances from *West Side Story* Leonard Bernstein
(1918-1990)
1. Scherzo
2. Mambo
3. Cha-cha
4. Cool (Fugue)
arr. Polster

Wind Ensemble
Timothy Zifer, Conductor

Finlandia Jean Sibelius
(1865-1957)

University Symphony Orchestra
Eric Garcia, Conductor

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

PERSONNEL

University Choir

Ashley Albertson
Aria Bonsignore-Berry
Melanie Brison
Amber Carter
Kasey Conkling
Heather Cottrell
Jaclyn Dauble
John Dreher
Brittany Drossart
Mollie Ehrman
Greg Engleman
Maggie Evans
Matthew Gill

Joshua Goodwin
Kenny Grant
Cameron Green
Elizabeth Higginbotham
Michael Hopper
Jason Jett
Isaac Jones
Ashley Junker
Kevin Knust
Cal Leferink
Michelle Nuti
Gretchen Otness
Patrick Ritsch

Michael Salazar
Daniel Schroeder
Kelci Scott
Richard Sears
Stephanie Sullivan
Denise Tatham
Jessica Treberg
Courtney Vaal
Taylor Vallot
Matthew Vanover
Richelle VonRueden
Jennifer Weldy

University Symphony Orchestra

Flute

Ashley Baker*
Kellie Schallert

Oboe

Ashley Junker*
Anna Hartig

Clarinet

Ben Werne*
Melissa Heckler

Bassoon

Daniel Wheelock*
Johnna Kern

Horn

Kendra Syverson*
Sara Edmondson
Vanessa Quirarte
Dominic Huether

Trumpet

Frank Blubaugh*
Taylor Barnett
Alex Smith

Trombone

Allaina Bush*
Andrew Reiderer
Patrick Ritsch

Tuba

Katie Weihbrecht

Violin I

Elizabeth Grondin
Alayna Faulkenberg
Kyoko Nakamura
Daryl Repuelo
Abby Carrasco
Erin Walsh
Sam Knapp
Amanda Becht
Krystal Names

Violin II

Annemarie Hennig
Nicole Lanteigne
David Riedford
Eliza Turbyfill
Penny Stewart
Rochelle Healy
Erica Samples
Mary Murphy

Viola

Danielle Gomez
Heather Smyser
Josh Riedford

Cello

Loren Veazey
Kate Chybowski
Matt Williams
Justin Carter

Bass

Kaleo Ha'o
Shawn Hulfachor
Chris Doran

*Principal Player

Wind Ensemble

Piccolo

Kerri Kappler

Flute I

Devin Haynes*

Kellie Schallert

Flute II

Ashley Baker

Stephanie Gosser

Oboe I

Ashley Junker*

Oboe II

Stacey Cloum

English Horn

Bethany Buschkill

E^b Clarinet

Carrie White

Clarinet I

Ben Werne*

Natasha Judy

Jessica McCowin

Clarinet II

Karol Farris

Melissa Heckner

Carrie Schindler

Virginia Niese

Clarinet III

Amanda Watson

Rashanda Pease

Meaghan Herald

Andy Scudder

Bass Clarinet

Stephanie Myers

Ryan Persinger

Bassoon I

Brian Naas*

Bassoon II

Daniel Wheelock

Alto Saxophone I

Monte Skelton*

Alto Saxophone II

Brian Bosley

Tenor Saxophone

Chris Ashworth

Baritone Saxophone

Cara Yates

Cornet I

Lauren Hart*

Frank Blubaugh*

Cornet II

Cassandra Weybright

Cornet III

Luis Rojas

Trumpet I

Taylor Barnett

Trumpet II

Cameron Green

Horn I

Kendra Syversen*

Horn II

Art Adye

Horn III

Sara Edmondson

Horn IV

Vanessa Quirarte

Trombone I

Allaina Bush*

Trombone II

Andy Riederer

Trombone III

Ryan Brigner

Euphonium

Kristina Lu'uloa

Tuba

Katie Weihbrecht

Paul Clements

Keyboard and

Mallet Percussion

Malora Huggins

Timpani

Jon Kern

Percussion

Andy Noelle*

Brandon Hagen

Michael Dunbar

Zach Guenzel

Lance Hueston

*Principal or Co-principal Player

LYRICS AND TRANSLATIONS

Johannes Brahms: *Der Abend*

Senke, strahlender Gott – die Fluren
dürsten

Nach erquickendem Tau, der Mensch
verschmachtet, Matter ziehen die Rosse –
Senke den wagen hinab!

Siehe, wer aus des Meers krystallner
Woge

Lieulich lächelnd dir winkt! Erkennt
dein Herz sie? Rascher fliegen die Rosse,
Thetys, die göttliche, winkt.

Schnell vom Wagen herab in ihre Arme
Springt der Führer, den Zaum ergreift
Cupido, Stille halten die Rosse,
Trinken die kühlende Flut.

An dem Himmel herauf mit leisen
Schritten

Kommt die duftende Nacht, ihr folgt die
süße Liebe. Ruhet und liebet! Phöbus,
der liebende, ruht.

Robert Schumann: *Zigeunerleben*

Im Schatten des Waldes, im
Buchegezweig, da regt's sich und
raschelt und flüstert zugleich;
Es flackern die Flammen, es gaukelt der
Schein um bunte Gestalten, um Laub
und Gestein.

Da ist der Ziguner bewegliche Schaar,
mit blitzendem Aug' und mit wallendem
Haar, gesängt an des Niles ge heiliger
Flut,
gebräunt von Hispaniens südlicher Glut.

Let it sink, radiant God, the fields thirst
for refreshing dew; the people
languish, the steeds are weary –
let the chariot sink down!

Behold the one who beckons to you,
sweetly smiling, from the crystalline
wave!

Does your heart recognize her? Faster fly
the steeds;
Tethys, the divine one, beckons.

The driver leaps quickly from the chariot
into her arms. Cupid seizes the reins;
the steeds stand still
and drink at the cooling stream.

Ascending in the sky with quiet steps
comes the fragrant night; sweet love fol-
lows. Rest and love! Phoebus, the loving
one, rests.

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In the shadowy woods, among the beech
trees,
something stirs and rustles and whispers.
The flames flare and the light flutters
around
the colorful figures and leaves and rocks.

It is the wandering gypsy band
with lightning-like eyes and wild flowing
hair,
warmed by the Nile's blessed flow,
tanned by Spain's southern glow.

Um's lodernde Feuer, in schwellendem
Grün,
da lagern die Männer verwildert und
kühn,
da kauern die Weiber und rüsten das
Mahl
und füllen geschäftig den alten Pokal.

Und Sagen und Lieder ertönen im
Rund,
wie Spaniens Gärten so blühend und
bunt,
und magische Sprüche für Noth und
Gefahr
verkündet die Alte der horchenden
Schaar.

Schwarzäugige Mädchen beginnen den
Tanz;
Da sprühen die Fackeln im rötlichen
Glanz,
Es lockt die Gitarre, die Cymbal klingt,
Wie wild un wilder der Reigen sich
schlingt.

Dann ruhen sie ermüdet vom
nächtlichen Reih'n; Es rauschen die
Buchen im Schlummer sie ein,
Und die aus der glücklichen Heimat
verbannt,
sie schauen im Traume das glückliche
Land.

Doch wie nun im Osten der Morgen
erwacht,
verlöschen die schönen Gebilde der
Nacht;
es scharret das Maultier bei Tagesbeginn,
fort ziehn die Gestalten. Wer sagt dir
wohin?

Around the blazing fire, in the swelling
grass,
lie the men, strong and handsome;
the women crouch and prepare the meal,
and busily fill the old goblet.

Legends and songs are heard around the
circle,
as florid and colorful as the gardens of
Spain
and magic sayings to ward off misery
and danger
are told by the old woman to the
attentive band.

Black-eyed maidens begin the dance.
The torches sparkle in the red glow.
The guitar beckons, the cymbal rings,
as the dance becomes wild and wilder.

Then they rest, weary from the
nocturnal dance,
lulled to sleep by the beech trees'
rustling,
And, banished from their homeland,
they return to this happy land in their
dreams.

But now in the east, as the morning
awakes,
the beautiful images of the night vanish;
the mule paws the ground as the day
begins,
and the figures set out – who can say
whither?

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DEPARTMENT MUSIC

WIND ENSEMBLE FALL CLASSICS

Tuesday, November 6, 2007
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Timothy Zifer, Conductor

Piccolo

Kerri Kappler

Flute I

Devin Haynes*
Kellie Schallert

Flute II

Ashley Baker
Stephanie Gosser

Oboe I

Ashley Junker*

Oboe II

Stacey Cloum

English Horn

Bethany Buschkill

E♭ Clarinet

Carrie White

Clarinet I

Ben Werne*
Natasha Judy
Jessica McCowin

Clarinet II

Karol Farris
Melissa Heckner
Carrie Schindler
Virginia Niese

Clarinet III

Amanda Watson
Rashanda Pease
Meaghan Herald
Andy Scudder

Bass Clarinet

Stephanie Myers
Ryan Persinger

Bassoon I

Brian Naas*

Bassoon II

Daniel Wheelock

Alto Saxophone I

Monte Skelton*

Alto Saxophone II

Brian Bosley

Tenor Saxophone

Chris Ashworth

Baritone Saxophone

Cara Yates

Cornet I

Lauren Hart*
Frank Blubaugh*

Cornet II

Cassandra Weybright

Cornet III

Luis Rojas

Trumpet I

Taylor Barnett

Trumpet II

Cameron Green

Horn I

Kendra Syversen*

Horn II

Art Adye

Horn III

Sara Edmondson

Horn IV

Vanessa Quirarte

Trombone I

Allaina Bush*

Trombone II

Andy Riederer

Trombone III

Ryan Brigner

Euphonium

Kristina Lu'uloa

Tuba

Katie Weihbrecht
Paul Clements

Keyboard and Mallet

Percussion

Malora Huggins

Timpani

Jon Kern

Percussion

Andy Noelle*
Brandon Hagen
Michael Dunbar
Zach Guenzel
Lance Hueston

*Principal or Co-principal Player

FALL CLASSICS

PROGRAM

The Duke of Marlborough Fanfare	Percy Grainger (1882-1961)
Variations on a Theme of Schubert, Op. 92	Lowell Liebermann (b. 1961)
Mr. Atlas	Andrew Rindfleisch (b. 1963)
Radiant Joy	Steven Bryant (b. 1972)
Cloudburst	Eric Whitacre (b. 1970)
Four Dances from <i>West Side Story</i>	Leonard Bernstein (1918-1990)
1. Scherzo	
2. Mambo	arr. Ian Polster
3. Cha-cha	
4. Cool (Fugue)	

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

PROGRAM NOTES

This delightful Grainger fanfare, *The Duke of Marlborough*, was originally written in March 1939. The English folk tune is based on a melody sung by Henry Burstow. The tune is also used counter-melodically in the first movement of *Lincolnshire Posy*. This Hunsberger edition is faithful to Grainger's intent and clarifies the intricacies.

Grainger wrote the fanfare in its present setting March 5-6, 1939, dedicating the manuscript to Lucy Broadwood, who had collected it from the singing of Henry Burstow of Horsham, Sussex, England, and to the memory of Edvard Grieg, who taught and fostered the young Grainger early in his piano soloist career. John Byrd (*Percy Grainger*; 1976; John Elek, London) relates that "Early in 1939 [Grainger] received a letter from [his wife] Ella's niece, to whom the ownership of the Pvensky Bay [England] cottage had been transferred some time earlier. She had received a letter from the British authorities asking what disposition they could make of the cottage in the event of war. Percy saw immediately that with preparations for war in hand he needed to collect all his belongings from England and bid farewell to his European friends. This mood directly prompted one of his most remarkable compositions, the *Duke of Marlborough Fanfare*. This vivid and disturbing work carries the subtitle 'British War Mood Grows.'"

The text of the fanfare is concerned with personal dedication and pride in battle. In the fascinating collection *Folk Songs of the Upper Thames* (1923; Duckworth and Co., London), collector and editor Alfred Williams states that the real Duke of Marlborough died in 1722 and that the song was obtained from David Sawyer of Ogbourne, a sheepshearer, and John Pillinger of Lechlade.

— Donald Hunsberger

Variations on a Theme of Schubert, Op. 92, was commissioned in 2005 by the Williamsville [New York] Commissioning Consortium, of which the University of Evansville Wind Ensemble was a contributing member. Friends of the University of Evansville Music (FUEM) were responsible for the funding of the consortium fee. The theme is based directly from his lieder (Op. 92) which is then taken through ten variations. The technical virtuosity and exposed soft lyrical lines make this a very challenging work to perform. The UE Wind Ensemble premiered this work last fall and will be performing it at the 2008 IMEA convention this January.

— Timothy Zifer

Mr. Atlas (2006)* was commissioned by a consortium of 15 organizations under the auspices of the College Band Director's National Association. The participating organizations and their directors are listed below in alphabetical order. Special thanks are extended to Robert Ambrose of Georgia State University for initiating and administering this project.

Boston College, Sebastian Bonaiuto
Cleveland State University, Howard Meeker
Columbus State University, Robert Rumbelow
Emory University, Scott Stewart
Georgia State University, Robert Ambrose
Harrison High School, David Vandewalker
Louisiana State University, Frank Wickes
University of Evansville, Timothy Zifer
University of Kansas, John Lynch
University of Minnesota, Craig Kirchoff
University of Nebraska, Carolyn Barber
University of Tennessee, Gary Sousa
Valdosta State University, Joe Brashier
Western Carolina University, Jon West
Western Kentucky University, John Carmichael

– Andrew Rindfleisch

Radiant Joy is my first new work for winds in nearly three years, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern. I wanted something sparse and tightly constructed while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I *wanted* to hear. The result is simultaneously the opposite of what I was originally trying to create and its direct realization; the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of the 70s/80s funk/jazz/fusion. The piece is intended to evoke simple joy and “good vibes” (quite literally – the vibraphone is featured prominently) for the performers, the audience, and the composer. The piece premiered on October 15, 2006, performed by the Indiana University of Pennsylvania Wind Ensemble under the direction of Jack Stamp.

– Steven Bryant

*This will be the Evansville premiere of *Mr. Atlas*.

Cloudburst was my second classical work, originally written for chorus in the fall of 1991. It was inspired by an astonishing thunderstorm I witnessed earlier that spring while on tour in Northern California.

In the fall of 2001 the Indiana All State Festival commissioned me to write an original work for their top festival band, and I convinced them to let me adapt *Cloudburst* for symphonic winds. The way this orchestration has transformed the piece is simply amazing to me. I distinctly remember being at the first rehearsal and being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds as if it is suddenly in Technicolor...on a 50-foot screen.

Cloudburst premiered on March 16, 2002, at the Indiana All-State Festival, with yours truly at the helm of the magnificent band. It is lovingly dedicated to my dear friend and mentor, Jocelyn Kaye Jensen.

– Eric Whitacre

The son of a Russian immigrant, Leonard Bernstein epitomizes the American Dream. Studying composition and conducting early in life, he was the first American-born conductor to achieve international fame by age 30. His compositions include symphonies, ballets, an opera, a film score, four Broadway musicals, and smaller works for solo and chamber music groups. He divided his musical affections between traditional classical music and the jazz and Tin Pan Alley sounds of popular America. It is this jazz element that he incorporated into the score of *West Side Story*. William Schuman said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." His music to *West Side Story*, hailed as America's *Romeo and Juliet*, brought a new dimension to Shakespeare's classic love story. Now a concert piece in its own right, the *Symphonic Dance Music* has been excerpted and scored by arranger Ian Polster, capturing the wonderful dance rhythms integral to the production.

– Douglas Monroe

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Laudito.....Bernhard Krol
(b. 1920)

Kendra Syversen, Horn

Préludes, Book II.....Claude Debussy
Feuilles mortes (1862-1918)

Aaron Riedford, Piano

Fantasiestücke Op. III, No. 1.....Robert Schumann
(1810-1856)

Malora Huggins, Piano

1^{er} Trio.....Pierre Max Dubois
2. Mouvement lent (1930-1995)
1. Obstinément en Ut

Stacey Cloum, Oboe
Jon Bolin, Alto Saxophone
Loren Veazey, Cello

Solo de Concours.....Henri Rabaud
(1873-1949)

Stephanie Myers, B^b Clarinet
Kristin Jones, Piano

Thursday, November 8, 2007
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

MILTON Z. TINKER MEMORIAL CONCERT

Sunday, November 11, 2007
Neu Chapel
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

University of Evansville
Department of Music

University of Evansville Chapter
American Guild of Organists

present

MILTON Z. TINKER
MEMORIAL CONCERT

PROGRAM

Praeludium in E Minor, BuxWV 143 Dieterich Buxtehude
(1637-1707)

Zachary Guenzel, Organ

Auf meinen lieben Gott, BuxWV 179 Dieterich Buxtehude
Allemande
Double
Courante
Sarabande
Gigue

Michael Salazar, Harpsichord

Concerto for Guitar and Strings in D Major, RV 93 Antonio Vivaldi
Allegro giusto (1678-1741)
Largo
Allegro

Signature School Strings
Becky Simpkins, Director
Eric Lund, Guitar

Suite No. 1 in G Major, BWV 1007 J.S. Bach
Prelude (1685-1750)
Gigue

Loren Veazey, Cello

PERSONNEL

Signature School Strings

Violin

Sam Barnett
Julia Kim
Evan Brizius
Angela Jordan
Alyssa VanBibber
Abigail Browder
Ali Renscheler
Courtney Mullen
Alexander Aston Zapata

Viola

Douglas Sullivan
Steven Weber

Bass

Jaya Sanapati

Cello

Clayton Brown
Logan Martin
Brittney Robertson
Kainan Kawamura

North High School Concert Choir

Sopranos

Makenzie Adler
Katie Brazelton
Iris Fletcher
Katie Glaser
Cameron Hassler
Kendra Hines
Lauren Kuester
Christina Lewis
Audrey Lynn
Arica Minor
Brittany Moseley
Brittany Reuter
Erica Riggs
Natalie Schultheis
Courtney Sickman
Riley Smith
Madeline Stivers
Christa Sulawske
Lauren Wright

Altos

Whittney Baggett
Allison Becher
Morgan Becker
Amanda Bienhaus
Melissa Bullinger
Emily Comer

Lea Dycus
Kristina Elderkin
Abby Farr
Katie Foster
Katie Green
Alyssa Haller
Tess Harper
Samantha Kruse
Abby Kunkel
Maria Lynn
Lena McLaughlin
Susie Miller
Paige Newman
Emma Wambach
Sarah Webster

Tenors

Trenton Butts
Aaron Crow
Erik Curl
Andrew Dimmett
Taylor Droste
Drake Hopper
Jacob Jones
Chase Johnston
Chris Kunze
Cory Lawrence
Chris Paisley

Daniel Ransom
Austen Taylor
Steven Tucker
Adam Wedding
Ben Wittman
Aaron Woerz
Adam Woerz

Basses

Joe Anderson
Matt Armstrong
Cole Claybourn
Seth Comer
Ben Crockett
Noah Gray
Jacob Gunther
Matt King
Travis King
Jeff Locher
Chad Mayden
Spencer Paddock
Landon Sholar
Shaun Singer
Jason Massey
Ben Smith
Eric Wade
Stephan Waddell
Ben Wyatt

MILTON Z. TINKER

Milton Z. Tinker was born near Kingsville, Ohio, on June 25, 1834, and died on November 26, 1914. He came to Evansville in 1867 and worked as superintendent of music in the Evansville schools for 47 years.

Tinker created a rigorous music curriculum for the Evansville schools. He was a much loved and respected teacher. After his death on Thanksgiving day of 1914, Evansville citizens banded together to raise money for a large pipe organ which was later installed in Evansville's newly constructed Soldiers' and Sailors' Memorial Coliseum and dedicated on November 18, 1919.

While raising funds for the organ, the *Evansville Courier* boldly proclaimed on April 10, 1917: "That the citizens of Evansville should unite in doing him honor, is but natural; that they should seek to keep his memory in the minds of the rising generation is but right. The organ in the Coliseum, which will be known as the Tinker Memorial Organ, is but a fitting tribute [to] the man whose energy and talent have placed Evansville in the place she occupies today in the musical world."

But you do not know this man William Bolcom
(from *A View from the Bridge*) (b. 1938)
Meine Liebe ist Grün Johannes Brahms
(1833-1897)

Jessica Treberg, Soprano
Matthew Vanover, Piano

Endless Pleasure George Frederick Handel
(from *Semele*) (1685-1759)
Er Ist's Hugo Wolf
(1860-1903)

Courtney Vaal, Soprano
Matthew Vanover, Harpsichord
Patrick Ritsch, Portative Organ

The Last Words of David Randall Thompson
(1899-1984)
He Never Failed Me Yet Robert Ray

North High School Concert Choir
Andrea Drury, Conductor
Thomas Drury, Piano

Praeludium in D Minor BuxWV 140 Dieterich Buxtehude

Jeremy Webster, Organ

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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Children who are able to sit quietly during the performance are welcome at our concerts.

DEPARTMENT MUSIC

EYKAMP STRING QUARTET

Tuesday, November 13, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

BIOGRAPHIES

Gared Crawford, violinist, newly appointed acting concertmaster of the Evansville Philharmonic Orchestra, is a recent graduate of Northwestern University. In 2006-07 he served as the associate concertmaster of the South Bend Symphony, and in 2005 he served as concertmaster for the Chautauqua Festival Orchestra. During his studies, Crawford performed as a soloist with the Oberlin Conservatory Orchestra as well as the Philharmonia Orchestra of Northwestern University. He was a recipient of the Grand Prize in the 55th annual Colemann Chamber Music Competition. From 2001 to 2003 he gave nationwide performances with the Erato String Quartet.

Mae Lin, violinist, serves as the acting associate concertmaster of the Evansville Philharmonic Orchestra. A native of Seattle, Lin earned a Bachelor of Music and a Master of Music in performance from the Juilliard School, where she studied with Naoko Tanaka. She participated as concertmaster of the Juilliard Symphony and was a member of the Axiom Ensemble, a group dedicated to the performance of contemporary music. She has attended the Aspen Music Festival where she was a recipient of the Orchestral and Mentor Fellowship, the New York String Orchestra Seminar, and the Spoleto Music Festival in Italy. Most recently, she attended the Verbier Music Festival in Switzerland where she served as associate concertmaster of the festival orchestra under renowned conductors Zubin Mehta, Esa-Pekka Salonen, and Mikael Pletnev. In 2007 Lin was accepted to the New World Symphony as a fellow. She also enjoys tennis and improvising and playing with rock bands.

Craig Bate, violist, serves as the acting principal violist of the Evansville Philharmonic Orchestra and principal violist of the Owensboro Symphony Orchestra. A graduate of the Juilliard School and Indiana University, Bate has appeared as a soloist throughout the United States, including a recent concerto performance in Bloomington, Indiana. He attended the Aspen Music Festival as a fellowship recipient for four years and the New York String Orchestra Seminar led by Jaime Laredo in Carnegie Hall. Bate was the Grand Prize winner at the 2002 International Gee Viola Competition in Aspen, Colorado. At age 17 he won a position with the Madison Symphony Orchestra where he was offered tenure two years later. In 2006-07 he held the position of principal violist of the Terre Haute Symphony Orchestra.

Kevin Bate, cellist, was recently appointed as acting principal cellist of the Evansville Philharmonic Orchestra. A native of Milwaukee, Wisconsin, Bate is an active soloist and chamber musician. He has soloed with orchestras in Europe and North America and has given recitals on both continents. A champion of contemporary music, Bate has premiered several new compositions and has collaborated in recording new works under the Summit label. He holds a Bachelor of Music from DePauw University and a Performance Diploma from Indiana University, where he worked with the master cellist Janos Starker.

The Eykamp String Quartet is made possible by the special underwriting of Rita, Richard, and Dorothy Eykamp, friends of the University of Evansville and the Evansville Philharmonic Orchestra.

EYKAMP STRING QUARTET

PROGRAM

String Quartet, Op. 18, No. 4 Ludwig van Beethoven
Allegro ma non tanto (1770-1827)
Andante scherzoso quasi allegretto
Menuetto: Allegretto
Allegro – Prestissimo

String Quartet No. 2 "Company" (1984) Philip Glass
I. Quarter Note = 96 (b. 1937)
II. Quarter Note = 160
III. Quarter Note = 90
IV. Quarter Note = 160

INTERMISSION

String Quartet No. 1 in G Minor, Op. 27 Edvard Grieg
Un poco andante – Allegro molto ed agitato (1843-1907)
Romanze: Andantino – Allegro agitato
Intermezzo: Allegro molto marcato – Allegro agitato
Finale: Lento – Presto al saltarello

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonate for Violoncello Solo, Op. 25/3.....Paul Hindemith
I. Lebhaft, sehr markiert, Mit festen Bogenstriden (1895-1963)
II. Mässig schnell, Gemächlich, Durchweg sehr leise
IV. Lebhaft Viertel, Ohne jeden Ausdruck und sets Pianissimo

Matt Williams, Cello

Sonatina.....Bernhard Heiden
III. Vivace, ma non troppo (1910-2000)

Ben Werne, Clarinet
Kristin Jones, Piano

Le Charme.....Ernest Chausson
(1855-1899)

Alyssa Mandel, Mezzo-Soprano
Karol Farris, Piano

Sonata for Flute and Piano.....Jules Monquet
Op. 15 La flute de pan (1867-1946)
II. Pan et les Oiseaux

Kellie Schallert, Flute
Eva Key, Piano

Solo Pour Hautbois.....Emile Paladilhe
(1844-1926)

Ashley Junker, Oboe
Kristin Jones, Piano

Nina.....Unknown

Anna Christianson, Soprano
Hannah Naas, Piano

Sonata in A Minor for Flute Alone.....C. P. E. Bach
Poco Adagio (1714-1788)

Kerri Kappler, Flute

I Love All the Graceful Things.....Eric H. Thiman
(1900-1975)

Jessica Campbell, Soprano
Hannah Naas, Piano

Années de Pèlerinage-Suisse.....Franz Liszt
Pastorale (1811-1886)

Charles Leferink, Piano

Endless Pleasure.....G. F. Handel
Semele (1685-1759)

Courtney Vaal, Soprano
Matthew D. Vanover, Piano

Thursday, November 15, 2007
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

UNIVERSITY BAND

A MUSICAL JOURNEY AROUND THE WORLD

Thursday, November 15, 2007
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

PERSONNEL

Dean Musson, Conductor

Piccolo

Anna Everitt

Flute

Ashley Baker
Amber Brandenburg
Rachel Burks
Stephanie Gosser
Devin Hayes
Lierin Holly
Jessica Ray
Kellie Schallert
Sarina Winterrowd

Oboe

Stacey Cloum
Anna Hartig

Clarinet

Chris Ashworth
Sarah Blevins
Brian Bosley
Rebekah Campbell
Melissa Heckner
Stephanie Myers
Danielle Nichols
Virginia Niese
Ryan Persinger
Carrie Schindler
Andy Scudder
Amanda Senechal
Angela Sheffler
Monte Skelton
Amanda Watson
Carrie White
Cara Yates

Bass Clarinet

Sarah Kuehl

Bassoon

Karol Farris
Cassandra Weybright
Daniel Wheelock

Alto Saxophone

Jon Bolin
Erin Davis
Kenny Grant
Malora Huggins
Rashanda Pease
John Posey

Tenor Saxophone

Patrick Litteren

Baritone Saxophone

Brad Segert

Trumpet

Taylor Barnett
Chelsea Blackburn
Cameron Green
Lauren Hart
Joanna Lehman
Denise Michaels
Brent Plough
Aaron Riedford
Luis Rojas
Zeke Vosmeier

Horn

Art Adye
Luanne Benson-Lender
Andrew Grumbley
Karen Markle
Vanessa Quirarte
Kendra Syversen

Trombone

Blair Bozarth
Sarah Bruce
Allaina Bush
Justin Carter
Eugene Cooper
Brent Dunkley
Ashley Junker
Ben Werne

Euphonium

Frank Blubaugh
Ryan Brigner
Adam Juncker
Kristina Lu'uloa
Aaron Storey

Tuba

Shawn Hulfachor
Katie Weihbrecht
Erinn Wold

Percussion

Michael Dunbar
James Eaton
Brandon Hagen
Lance Heston
Andy Noelle
Erica Samples
Michael Webster
Bonnie Weyandt

A MUSICAL JOURNEY AROUND THE WORLD

PROGRAM

Mexican Fiesta	John Moss (b. 1958)
Norwegian Folk Song Suite	Frank Erickson (b. 1929)
Moscow 1941	Brian Balmages (b. 1960)
In a French Garden	Richard Meyer (b. 1966)
Plaza de Toros	Mark Williams (b. 1957)
Greek Folk Song Suite	Franco Cesarini (b. 1961)
1. O Charalambis	
2. Stu Psiloriti	
3. Vasilikos tha jino	
American Riversongs	Pierre LaPlante (b. 1948)

2

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC

GUEST ARTIST

LISA BOST-SANDBERG
ALTO FLUTE

Sunday, November 18, 2007
Wheeler Concert Hall
1:00 p.m.



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Civic Mission... Sacred Trust

BIOGRAPHY

Flutist, composer, and improviser **Lisa Bost-Sandberg** is on the faculty of Clarke College in Dubuque, Iowa, as an adjunct instructor of flute. Her current orchestral engagements include principal flute with the Ottumwa Symphony, second flute with the Oskaloosa Symphony, and substitute with the Dubuque Symphony.

A Montana native, she received her undergraduate education as a presidential scholar at the University of Iowa. In 2004 she graduated with a Bachelor of Music with highest distinction and honors in music in flute performance. She was selected from her graduating class to be the student speaker at the commencement ceremony of the College of Liberal Arts and Sciences. She then moved to New York to pursue graduate studies with Robert Dick at New York University where she performed frequently on flute, piccolo, and alto flute in both traditional and new music settings. She earned a Master of Arts in 2006 and continued her freelance work in New York as a teacher, performer, and studio musician in the city and on Long Island, where she was on the faculty of the Great Neck Arts Center.

A diverse musician, she has performed in orchestral settings with such conductors as Gunther Schuller and Tania León, improvised as a featured soloist with the NYU New Music and Dance Ensemble, and performed with such groups as Forecast Music, the University of Iowa Center for New Music, and the Gamut Soundpainting Ensemble. In addition, she has given several solo recitals in Montana, Iowa, and New York, including her Master of Arts recital at Lincoln Center that melded traditional repertoire from Bach to Messiaen; Robert Dick's landmark work, *Afterlight*; the world premiere of her alto flute piece, *when it rains / the river stands still*; and the improvisational stylings of her duo with pianist, composer, and improviser Evan Mazunik.

Bost-Sandberg has taught privately in Montana, Iowa, and New York. She held teaching assistant positions at MSU-Billings flute festivals, served as adjudicator and sectional coach at the Iowa All-State Music Camp, and was a 2007 NYSSMA adjudicator in West Hempstead, New York. She is active as an administrator, having served as the secretary of the Iowa City Flute Association, assistant to the coordinator of the Iowa Flute Festival, and coordinator of the 2004-05 New York University Chamber Music Series and Crazy Quilt Musical Marathon Festival.

Her primary flute instructors include Robert Dick, Tadeu Coelho, and Tamara Thweatt, and additional studies with Christina Smith and Keith Underwood. She has also studied the Alexander Technique with Käthe Jarka of New York City and Pedro de Alcantara of Paris, France. She has studied composition with Robert Dick.

You are encouraged to visit her Web site at www.lisabost.com.

LISA BOST-SANDBERG, ALTO FLUTE

LECTURE – RECITAL

As Their Own (2005) Lisa Bost-Sandberg
for alto flute alone (b. 1982)

Some basics of the alto flute – A brief history

Arrangements for alto flute (*excerpts*) arr. Theobald Böhm
(1794-1881)

Alto flute repertoire – Orchestral excerpts

Daphnis et Chloé (1909-1912) Maurice Ravel
(1875-1937)

Rite of Spring (1911-1913) Igor Stravinsky
(1882-1971)

Modern developments – Extended techniques

when it rains / the river stands still (2006) Lisa Bost-Sandberg
for alto flute alone

Pedagogy and practice

Variations on a Swedish Folktune for flute and alto flute (1945) Ingolf Dahl
(1912-1970)

Theme: Con moto moderato

Variation I: Andante grazioso

Variation II: Moderato cantabile ed espressivo

Variation III: Allegro brillante

Variation IV: Adagio

Variation V: Allegretto grazioso, molto leggiero

Variation VI-Finale: Allegro con brio – Tempo di tema

Kara Santos, Flute

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

JAZZ ENSEMBLES

Sunday, November 18, 2007
Wheeler Concert Hall
7:00 p.m.



UNIVERSITY
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Civic Mission... Sacred Trust

PERSONNEL

JAZZ ENSEMBLE II Renato Butturi, Director

Saxophones

Jon Bolin, Alto
Kenny Grant, Alto
Chelsea Ruxer, Alto
Stephanie Myers, Tenor
Anna Hartig, Tenor
Ryan Persinger, Baritone

Trumpets

Taylor Barnett
Zeke Vosmeier
Cameron Green
Tom Hardin
Monte Skelton

Trombones

John Sakel
Shawn Owensby
Darrell Megli
Eugene Cooper

Rhythm

Malora Huggins, Piano
Frank Garrett, Guitar
Christin Spurlin, Bass
Michael Dunbar, Drums

JAZZ ENSEMBLE I Edwin Lacy, Director

Saxophones

Monte Skelton
Pete Anderson
Brian Bosley
Susan Reynolds
Chris Ashworth

Trumpets

Lauren Hart
Luis Rojas
Frank Blubaugh
Cassandra Weybright

Trombones

Allaina Bush
Andrew Riederer
Shawn Hulfachor
David Lakeman

Rhythm

John Posey, Piano
Lance Hueston, Guitar
Kaleo Hao, Bass
John Kern, Drums

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JAZZ ENSEMBLES

PROGRAM

Jazz Ensemble II

Cotton Tail	Duke Ellington arr. Mark Taylor
One More for the Count	Mike Lewis
Knights in the Daylight	Bill Liston
Straight No Chaser	Thelonious Monk arr. Rick Stitzel
Early Afternoon Blues	Chick Corea arr. Mark Taylor
A Greater Power	Gregory Yasinitsky

Jazz Ensemble I

Cutting Edge	Doug Beach
Lady Bird	Tadd Dameron arr. Mark Taylor
C-Jam Blues (Ala Mambo!)	Duke Ellington arr. Michael Philip Mossman
Late Arrival	Jeff Jarvis
Bop World	Les Hooper
I Mean You	Thelonious Monk and Coleman Hawkins arr. Mike Tomaro
Penthouse View	Mike Tomaro

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL JON TRUITT BARITONE

Tuesday, November 27, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
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JON TRUITT, BARITONE
THOMAS DRURY, PIANO

PROGRAM

But Who May Abide the Day of His Coming...
For He Is Like a Refiner's Fire G. F. Handel
from *Messiah* (1685-1759)

Songs of Travel Ralph Vaughan Williams
The Vagabond (1872-1958)
Let Beauty Awake
The Roadside Fire
Youth and Love
In Dreams
The Infinite Shining Heavens
Whither Must I Wander
Bright Is the Ring of Words
I Have Trod the Upward and the Downward Slope

Hai gia vinta la causa ... Vedro mentr'io sospiro W. A. Mozart
from *Le nozze di Figaro* (1756-1791)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Concerto in D Minor.....C. P. E. Bach
Allegro (1714-1788)

Devin Haynes, Flute
Kristin Jones, Piano

Sonata for Trumpet and Piano.....Fisher Tull
I. Senza misura, Quasi Recitative (1934-1994)
IV. Allegretto Giocoso

Frank Blubaugh, Trumpet
Tom Drury, Piano

Valse, Op. 69, No. 2.....Frederic Chopin
(1810-1849)

Melanie Brison, Piano

Six Dances in Bulgarian Rhythm (Mikrokosmos VI)..Béla Bartók
Number 4 (1885-1945)

Jennifer Nowacki, Piano

Concerto in mi bemolle.....Vincenzo Bellini
(1801-1835)

Stacey Cloum, Oboe
Tom Drury, Piano

Sonata in G Minor BWV 1020.....Johann Sebastian Bach
1. Allegro (1685-1750)

Ashley Baker, Flute
Tom Drury, Piano

Sarabande from *Pour le Piano*.....Claude Debussy
(1862-1918)

Hannah Naas, Piano

Au Lac de Wallenstadt.....Franz Liszt
from *Années de Pèlerinage - Suisse* (1811-1886)

Patrick T. Ritsch, Piano

Thursday, November 29, 2007
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

SCHMIDT OPERA SERIES AMERICAN ONE-ACT OPERAS

Friday, November 30, 2007
Saturday, December 1, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

SYNOPSES

The **Schmidt Opera Series** for 2007-2008 is entitled "Random Acts of Opera," which indicates a season of one-act pieces in their entirety. Tonight's production features a truly random grouping of unique pieces, as the evening will range from broad comedy to heartfelt personal drama. Be sure to return in the spring for our productions of the Puccini masterpieces *Suor Angelica* and *Gianni Schicchi*.

Sweet Betsy from Pike is a horse opera extravagantly based on the folk song "Sweet Betsy from Pike." The opera begins with a straightforward presentation of the melody and then the tune is transformed and varied throughout the performance, appearing at times upside down and even backwards. A comedy for children's audiences, *Sweet Betsy from Pike* is essentially a folk tale told by a narrator with Betsy and Ike acting out the story. Other characters, like the notorious outlaw Dirty Dan, are provided by the imaginations of the audience. The opera premiered in New York in 1953.

A Hand of Bridge, a one act opera composed by Samuel Barber in 1959 with a libretto by Gian Carlo Menotti (another well-known composer of American opera), is one of the shortest regularly performed operas. It consists of two couples playing a hand of bridge. During the opera each character has a short arietta in which he or she sings a monologue. Sally recalls a hat she saw in a shop window earlier in the day. Bill thinks of a lover and wonders where she is now. Geraldine laments not showing her love to her now dying mother while she was still well, and David fantasizes about what he would do if he were as rich as his boss, Mr. Pritchett.

Note: This opera has adult themes and parents with younger children might wish to leave before this brief opera begins and return after the intermission.

A Game of Chance is a one act morality play by Seymour Barab, who is perhaps best known for composing the children's opera *Little Red Riding Hood*. In the story, a Representative, the eternal messenger of Fate, brings to each of three young women her dearest wish. Instead of happiness, they find the true result of getting their wishes. Like tonight's other pieces, this opera was composed in the 1950s and is set in that time period.

Gallantry is an operatic tribute to that most American of art forms, the soap opera. First performed in 1958, the piece is a tribute to the medium at that time, complete with typical commercial sponsorship and format. In the story, nurse Lola is engaged to Donald Hopewell but finds herself pursued by the smitten Dr. Gregg.

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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SCHMIDT OPERA SERIES PRESENTS AMERICAN ONE-ACT OPERAS

Jon Truitt, Director

Kristin Jones, Piano

Sweet Betsy from Pike (A Horse Opera) Mark Bucci

Betsy	Ellen Welcher
Narrator	Caroline Buckman
Ike	Jason Jett

A Hand of Bridge Samuel Barber

Sally	Gretchen Otness
Geraldine	Heather Cottrell
Bill	Daniel Schroeder
David	Taylor Vallot

INTERMISSION

A Game of Chance Seymour Barab

First Knitter	Courtney Vaal
Second Knitter	Jaclyn Dauble
Third Knitter	Jennifer Weldy
Representative	Jason Jett

Gallantry Douglas Moore

Announcer	Jessica Treberg
Lola	Kelci Scott
Dr. Gregg	Taylor Vallot
Donald Hopewell	Patrick Ritsch
3 Dancers	Amber Carter
	Stephanie Sullivan
	Kasey Conkling

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
MALORA HUGGINS, PIANO

Saturday, December 1, 2007
Wheeler Concert Hall
2:30 p.m.

PROGRAM

Minuet in C Minor (*Anna Magdalena Bach Book*) Johann Sebastian Bach
Prelude in C Major (*Well-Tempered Clavier I*) (1685-1750)

Drei Fantasiestücke, Opus 111 Robert Schumann
Sehr rasch, mit leidenschaftlichem Vortrag (1810-1856)
Ziemlich langsam
Kräftig und sehr markiert

Des pas sur la neige (*Préludes I*) Claude Debussy
Jardins sous la pluie (*Estampes*) (1862-1918)

*This recital is performed in partial fulfillment of the Bachelor of Music in
Music Education degree. Malora Huggins is a student of Anne Fiedler.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

WOODWIND ENSEMBLE

Saturday, December 1, 2007
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

WOODWIND ENSEMBLE

PROGRAM

Sinfonico Antonin Reicha
1. Allegro (1770-1836)
arr. P. X. Laube

Scherzo from the Incidental Music Felix Mendelssohn Bartholdy
to *A Midsummer Night's Dream* (1809-1847)
arr. Howard A. Cohen

Flute Ensemble

Ashley Baker
Devin Haynes
Kerri Kappler
Kellie Schallert
Kara Santos, Director

1^{er} Trio pour hautbois, saxophone alto, et violoncelle Pierre Max Dubois
1. Obstinément en Ut (1930-1995)
2. Mouvement lent
3. Inquieto

Stacey Cloum, Oboe
Jon Bolin, Alto Saxophone
Loren Veazey, Cello
Elizabeth Robertson, Director

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

MEN'S CHORUS AND WOMEN'S CHORUS

Sunday, December 2, 2007
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

MEN'S CHORUS AND WOMEN'S CHORUS

PROGRAM

Non Nobis Domine Roger Quilter
(1877-1953)

My Shepherd Will Supply My Need arr. Harold Moyer
Drew Davenport, Soloist

Der Herr Segne Euch from Cantata 196 J. S. Bach
(1685-1750)

Die Nacht Franz Schubert
(1797-1828)

Blow the Candles Out arr. Michael Richardson

Jack the Sailor R. Vaughan Williams
(1872-1958)

Men's Chorus

Patrick Ritsch, Accompanist

Salmo 150 Ernani Aguiar
(b. 1950)

Ave Maria Camille Saint-Saens
(1835-1921)

Psalm 23 "Gott ist mein Hirt" Franz Schubert

Tomorrow Shall Be My Dancing Day arr. John Rutter

Punching the Dough arr. Alice Parker

Women's Chorus

Celia Teoh, Accompanist

PERSONNEL

Dennis Malfatti, Conductor

Men's Chorus

Andrew Brandsasse
Kevin Brunacini
Zachary Cullum
Drew Davenport
Dan David
Jake Fisher
Frank Garrett
Kent Johnson
Shane Martin
Jeffrey Osmon
Jeremy Smith
Nik Springman
Jeremy Webster
Stephen Wilson

Women's Chorus

Bethany Barry
Jenna Bartley
Maria Bernardin
Katie Betts
Audrey Boutwell
Amber Brandenburg
Brittany Brazinski
Caroline Buckman
Natalie Byars
Noelle Cain
Jessica Campbell
Amanda Carney
Amber Carter
Anna Christianson
Joanne Cobar
Kasey Conkling
Ashleigh Day
Alese DeSoto

Carly Ebertz
Stephanie Ernst
Karol Farris
Amanda Fehrenbacher
Carolyn France
Bailey Hansen
Danielle Horrell
Rachel Hurley
Tiffany Johnson
Kerri Kappler
Sasha Kreutzjans
Kristy-Li Strand
Alyssa Mandel
Kylie McNeil
Ashley Messmer
Hilary Morales
Katie Neal
Jennifer Nowacki
Michelle Nuti
Elissa Richardson
Anna Rosales
Kayla Ryan
Lauren Scianni
Caitlin Stoops
Amanda Teich
Jessica Torres
Lauren VanHook
Stephanie Voll
Ellen Welcher
Kelsey Willett
Meredith Woehler
Kendyl Wood
Alissa Young
Kate Zehner

Additional Performers

on *Va pensiero* and
Be Thou My Vision

John Dreher
Greg Engleman
Joshua Goodwin
Kenny Grant
Patrick Ritsch
Michael Salazar
Richard Sears

TRANSLATIONS

Der Herr Segne Euch by J. S. Bach

May the Lord bless you more and more and your children.

Die Nacht by Franz Schubert

O beautiful night! Friendly stillness and heavenly calmness. See how clear the stars in the heavens are as they look down on us. Silence, silence, as the distant blue fades. O beautiful night ... Silently, the mild spring approaches the earth with blooming flowers

Salmo 150 by Ernani Aguiar

Praise the Lord in his sacred places, praise him in the firmament of his power. Praise him for his mighty acts, praise him according to his excellent greatness. Praise him with the sound of the trumpet, praise him with the psaltery and the harp. Praise him with the timbrel and the dance, praise him with strings and pipes. Praise him with high-sounding cymbals, praise him with cymbals of joy. Let everything that has breath praise the Lord.

(translation by Ron Jeffers, © 2000 by earthsongs; reprinted by permission)

Ave Maria by Camille Saint-Saens

Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners now and at the hour of our death. Amen.

Psaln 23: Gott ist mein Hirt by Franz Schubert

God is my shepherd, I shall not want. He leads to green pastures and by the quiet brooks. He restores my languishing spirit, he leads me to the right path for His name's sake. And though I walk through the valley of death's shadow, I will go without fear for you protect me; your rod and your staff are always my comfort. You prepare a joyous meal for me in the presence of my enemies, you anoint my head with oil and give me a full cup. Health and grace shall follow me for the rest of my life and one day I will rest in his house for eternity.

Va Pensiero by Giuseppe Verdi

Go, thoughts, on golden wings; go and settle upon the slopes and the hills, the soft, sweet breezes of my native soil. On the banks of the Jordan, greet them where the toppled towers of Zion once stood. Oh, my fatherland, so lovely and so lost; oh memory so dear and so fatal as well! The golden harp of the prophets, why do you hang silent on the willows? Rekindle the memories in our hearts and talk to us of the time that once was. Oh may we be inspired by the Lord's song in our suffering.

"Va pensiero" from *Nabucco* Giuseppe Verdi
(1813-1901)

Be Thou My Vision arr. Alice Parker

Combined Women's Chorus and Men's Chorus
Celia Teoh, Accompanist

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

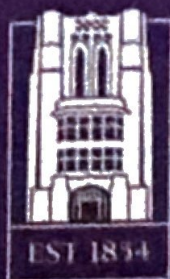
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- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

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DEPARTMENT MUSIC

PERCUSSION ENSEMBLE

Sunday, December 2, 2007
Wheeler Concert Hall
8:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERCUSSION ENSEMBLE

MINIMALISM

William Shaltis, Director

PROGRAM

Qilyaun John Luther Adams
(b. 1953)

Malora Huggins, Jarrel Longino, Stephen Mills, Mark Rohrer
Bass Drums

Clapping Music Steve Reich
(b. 1936)

Michael Dunbar, Brandon Hagen
Hand Claps

Omphalo Centric Lecture Nigel Westlake
(b. 1958)

Michael Dunbar, Brandon Hagen, Malora Huggins, Jon Kern
Marimbas

Music for Pieces of Wood Steve Reich

Michael Dunbar, Jon Kern, Jarrel Longino, Stephen Mills, Mark Rohrer
Claves

In C Terry Riley
(b. 1935)

Michael Dunbar, Marimba
Brandon Hagen, Marimba
Malora Huggins, Xylophone
Jon Kern, Vibraphone
Jarrel Longino, Vibraphone
Stephen Mills, Marimba
Mark Rohrer, Marimba

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

EDWIN LACY
BASSOON

GARNET UNGAR
PIANO

Tuesday, December 4, 2007
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

EDWIN LACY, BASSOON
GARNET UNGAR, PIANO
ELIZABETH ROBERTSON, OBOE
KARA DERAAD SANTOS, FLUTE
MARY TUCKER, FLUTE
HELEN REED, HARPSICHORD
JENNIFER WINGERT, CELLO

PROGRAM

Quartet Sonata in D Minor Georg Philipp Telemann
Andante (1681-1767)
Vivace
Largo
Allegro

Prelude and Scherzo Paul Jean-Jean
(1874-1928)

INTERMISSION

Sonata in D Minor for Bassoon Solo Carl Philipp Emanuel Bach
Poco adagio (1714-1788)
Allegro
Allegro

Romance, Op. 62 Edward Elgar
(1857-1934)

Trio Francis Poulenc
(1899-1963)
Lent; Presto
Andante
Rondo, Très vif

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata in E-flat Major Op. 7.....Ludwig van Beethoven
I. Allegro molto e con brio (1770-1827)

John Posey, Piano

Sonata for Trumpet and Piano.....Thomas Belersdorf
I. Allegro Decisivo

Luis Rojas, Trumpet
Kristin Jones, Piano

Concerto No. 2 in D Minor.....Henryk Wieniawski
III. Allegro con fuoco-Allegro moderato (1835-1880)
(a la Zingara)

Elizabeth Grondin, Violin
John Posey, Piano

Trumpet Concerto.....Johann Nepomuk Hummel
III. Rondo (Allegro) (1778-1837)

Lauren Hart, Trumpet
Thomas Drury, Piano

Ave Maria.....J. S. Bach arr. C. Gounod
(1685-1750)

Daryl Repuelo, Violin
Elizabeth Grondin, Piano

To Zanarkand.....Nobou Umatsu
(b. 1959)

Chris Doran, Bass
Kaleo H'ao, Bass

Impromptu Op. 90 No. 2.....Franz Schubert
(1797-1828)

Maggie Evans, Piano

Intrada for Trumpet.....Otto Ketting
(b. 1935)

Taylor Barnett, Trumpet

Fugue VII in C Minor.....Felix Mendelssohn
(1809-1847)

The Crescent String Quartet

Elizabeth Grondin, Violin
Heather Smyser, Violin
Danielle Gomez, Viola
Matthew Williams, Cello

Thursday, December 6, 2007
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Symphonie Gothique, Op. 70.....Charles Marie Widor
II. Andante Sostenuto (1844-1937)

Luba Tkachuk, Organ

L'attente.....Camille Saint-Saëns
(1835-1921)

Jason Jett, Baritone
Maggie Evans, Piano

I Love All The Graceful Things.....Eric H. Thiman
(1900-1975)

Jessica Campbell, Soprano
Hannah Naas, Piano

Im Herbst.....Wolfgang Müller
(1816-1873)

Jenna Bartley, Mezzo-Soprano
Mary Beth Mowrey, Piano

Sonata.....Henri Eccles
(1670-1742)
I. Largo
II. Courante

Chris Ashworth, Saxophone
Kristin Jones, Piano

Concerto No. 1 in F Minor, Op. 73.....Carl Maria Von Weber
Allegro (1786-1826)

Amanda Watson, Clarinet
Kristin Jones, Piano

Maliconia, Ninfa gentile.....Vincenzo Bellini
(1801-1835)

Michelle Nuti, Soprano
Kristin Jones, Piano

The Song Of The Blackbird.....Roger Quilter
(1877-1953)

Stephanie Sullivan, Vioce
Kristin Jones, Piano

Sonata.....Bernhard Heiden
Allegro (1910-2000)

Cara Yates, Saxophone
Kristin Jones, Piano

Ich ging mit lust durch einen grünen wald.....Gustav Mahler
(1860-1911)

Heather Cottrell, Soprano
John Posey, Piano

Thursday, December 6, 2007
Neu Chapel
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

ALLAINA BUSH, TROMBONE

SARA EDMONDSON, HORN

KATHERINE MAURER, PIANO

KRISTIN JONES, PIANO

FRANK BLUBAUGH, TRUMPET

Saturday, December 8, 2007

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Concertino per Trombone Leopold Mozart
I. Allegro (1719-1787)
arr. Paul Angerer

Concerto No. 2 in E-flat Major Wolfgang Amadeus Mozart
I. Allegro maestoso (1756-1791)
II. Andante
III. Rondo

Concerto for Trombone and Military Band Nicolai Rimsky-Korsakov
Allegro vivace (1844-1908)
Andante cantabile ed. William Gibson
Allegro

La Chasse de Saint Hubert Henri Busser
(1872-1973)

Philharmonic Fanfare Eric Ewazen
(b. 1954)

*Allaina Bush performs this recital in partial fulfillment of the
Bachelor of Music in Music Education degree. She is a student of Lee Blakeman.*

*Sara Edmondson performs this recital in partial fulfillment of the
Bachelor of Science degree in music management. She is a student of Erin Schmidt.*

DEPARTMENT MUSIC

BRASS CHAMBER ENSEMBLE AND CLARINET ENSEMBLE

Saturday, December 8, 2007
Wheeler Concert Hall
2:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

BRASS CHAMBER AND CLARINET ENSEMBLES

PROGRAM

Brass Trio Arthur Frackenpohl
I. Prelude (b. 1924)

Philharmonic Fanfare Eric Ewazen
(b. 1954)

Brass Trio

Erin Schmidt, Coach

Frank Blubaugh, Trumpet Allaina Bush, Trombone Sara Edmondson, Horn

La March George Frideric Handel
(1685-1759)
arr. Jean-Francois Taillard

Il Bianco e Dolce Cigno Jacob Arcadelt
(1504-1568)
arr. Cristian Codreanu

Wind Beneath My Wings Henley and Silbar
arr. Erin Schmidt

Jingle Bells arr. Lowell Shaw

Horn Choir

Erin Schmidt, Director

Sara Edmondson
Danielle Girard

Dominic Huether
Vanessa Quirarte

Kendra Syversen
Veronica Zorn

Canzona per Sonare No. 2	Giovanni Gabrieli (1555-1612)
Brandenburg Concerto No. 3	J.S. Bach (1685-1750)
III. Allegro	arr. Kermit Peters
Overture to <i>Così fan Tutte</i>	W. A. Mozart (1756-1791)
	arr. Dale Casteel

Clarinet Ensemble

Thomas Josenhans, Director

Brian Bosley	Stephanie Myers	Monte Skelton
Karol Farris	Virginia Neise	Amanda Watson
Anna Hartig	Ryan Persinger	Ben Werne
Meaghan Herald	Carrie Schindler	Daniel Wheelock
Melissa Heckner	Kathy Shelton	Erinn Wold

Awake the Trumpet's Lofty Sound	G. F. Handel arr. Marlatt
Wachet Auf, ruft uns die Stimme	J. S. Bach arr. Marlatt
Hallelujah Chorus	G. F. Handel arr. Marlatt

Trumpet Ensemble

Timothy Zifer, Director

Taylor Barnett	Lauren Hart	Zeke Vosmeier
Frank Blubaugh	Luis Rojas	Cassandra Weybright

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
DREW DAVENPORT, GUITAR

Sunday, December 9, 2007
Wheeler Concert Hall
1:00 p.m.

PROGRAM

Jesu, Joy of Man's Desiring	J.S. Bach (1685-1750)
Étude No. 1	Heitor Villa-Lobos (1887-1959)
Prelude No. 3	Heitor Villa-Lobos (1887-1959)
Willow	Andrew York (b. 1958)
Glimmer	Drew Davenport (b. 1983)
Wild Mountain Thyme	Scott Tennant (b. 1956)
A Resolution	Drew Davenport (b. 1983)
Sunburst	Andrew York (b. 1958)

This recital is performed in partial fulfillment of the Bachelor of Music in Music Therapy degree. Drew Davenport is a student of Renato Butturi.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

LUBA TKACHUK, ORGAN

MONTE SKELTON, SOPRANO SAXOPHONE

KEITH FARNY, PERCUSSION

Sunday, December 9, 2007

Neu Chapel

2:30 p.m.

PROGRAM

Introduction and Passacaglia, Op. 56 in D Minor Max Reger
(1873-1916)

Symphonie Gothique, Op. 70 Charles Marie Widor
II. Andante Sostenuto (1844-1937)

Von Gott will ich nicht lassen, BWV 658 Johann Sebastian Bach
(1685-1750)

Herzlich tut mich verlangen (*O Sacred Head, Now Wounded*) Pamela Decker
(b. 1955)

Schönster Herr Jesu (*Beautiful Savior*) Gerre Hancock
(b. 1934)

Grand Canyon Sunrise (1982) Paul Halley
(b. 1952)
trans. Monte Skelton

Musica Dominicalis (1958) Petr Eben
III. Moto Ostinato (1929-2007)

This recital is performed in partial fulfillment of the Bachelor of Music degree in performance. Luba Tkachuk is a student of Douglas Reed.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

HOLIDAY POPS

Tuesday, December 11, 2007
Victory Theatre
7:30 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

HOLIDAY POPS

PROGRAM

O Come, All Ye Faithful Traditional
arr. Willcocks

Christmas Day Gustav Holst
(1874-1934)

Combined Choirs and University Symphony Orchestra

Fantasia on "Greensleeves" Ralph Vaughan Williams
(1872-1958)

Selections from *Nutcracker* Piotr Ilyich Tchaikovsky
(1840-1893)
Danse de la fée-gragée
Danse russe trepak
Danse arabe
Danse chinoise
Danse des mirlitons

University Symphony Orchestra

Ave Maria Camille Saint-Saens
(1835-1921)

Tomorrow Shall Be My Dancing Day arr. John Rutter

Women's Chorus

European Carols

Tollite Hostias Camille Saint-Saens
What Is This Lovely Fragrance arr. Healey Willan
Here, mid the ass and oxen mild arr. Alice Parker
Heather Cottrell, Soloist

O Sanctissima arr. Alice Parker
In the Bleak Midwinter Gustav Holst
Fum Fum Fum arr. Alice Parker

University Choir

Sleigh Ride Leroy Anderson
(1908-1975)

University Symphony Orchestra

UNIVERSITY CHOIR

Dennis Malfatti, Conductor
Matthew Vanover, Accompanist

Ashley Albertson	Joshua Goodwin	Michael Salazar
Aria Bonsignore-Berry	Kenny Grant	Daniel Schroeder
Melanie Brison	Cameron Green	Kelci Scott
Amber Carter	Elizabeth Higginbotham	Richard Sears
Kasey Conkling	Michael Hopper	Stephanie Sullivan
Heather Cottrell	Jason Jett	Denise Tatham
Jaclyn Dauble	Isaac Jones	Jessica Treberg
John Dreher	Ashley Junker	Courtney Vaal
Brittany Drossart	Kevin Knust	Taylor Vallot
Mollie Ehrman	Cal Leferink	Matthew Vanover
Greg Engleman	Michelle Nuti	Jennifer Weldy
Maggie Evans	Gretchen Otness	
Matthew Gill	Patrick Ritsch	

WOMEN'S CHORUS

Dennis Malfatti, Conductor
Celia Teoh, Accompanist

Bethany Barry	Carly Ebertz	Michelle Nuti
Jenna Bartley	Stephanie Ernst	Elissa Richardson
Maria Bernardin	Karol Farris	Anna Rosales
Katie Betts	Amanda Fehrenbacher	Kayla Ryan
Audrey Boutwell	Carolyn France	Lauren Scianni
Amber Brandenburg	Bailey Hansen	Caitlin Stoops
Brittany Brazinski	Danielle Horrell	Amanda Teich
Caroline Buckman	Rachel Hurley	Jessica Torres
Natalie Byars	Tiffany Johnson	Lauren VanHook
Noelle Cain	Kerri Kappler	Stephanie Voll
Jessica Campbell	Sasha Kreutzjans	Ellen Welcher
Amanda Carney	Kristy Li-Strand	Kelsey Willett
Amber Carter	Alyssa Mandel	Meredith Woehler
Anna Christianson	Kylie McNeil	Kendyl Wood
Joanne Cobar	Ashley Messmer	Alissa Young
Kasey Conkling	Hilary Morales	Kate Zehner
Ashleigh Day	Katie Neal	
Alese DeSoto	Jennifer Nowacki	

MEN'S CHORUS

Dennis Malfatti, Conductor
Patrick Ritsch, Accompanist

Andrew Brandsasse
Kevin Brunacini
Zach Cullum
Drew Davenport
Dan David

Jake Fisher
Frank Garrett
Kent Johnson
Shane Martin
Jeff Osmon

Jeremy Smith
Nik Springman
Jeremy Webster
Stephen Wilson

UNIVERSITY SYMPHONY ORCHESTRA

Eric Garcia, Conductor

Violin I

Elizabeth Grondin*
Alayna Faulkenberg
Kyoko Nakamura
Daryl Repuelo
Abby Carrasco
Erin Walsh
Sam Knapp
Amanda Becht
Krystal Names

Violin II

Annemarie Hennig*
Nicole Lanteigne
David Riedford
Eliza Turbyfill
Penny Stewart
Rochelle Healy
Erica Samples

Viola

Danielle Gomez*
Heather Smyser
Josh Riedford

Cello

Loren Veazey*
Kate Chybowski
Matt Williams
Justin Carter

Bass

Kaleo Hao*
Shawn Hulfachor
Chris Doran

Flute

Ashley Baker*
Kellie Schallert
Devin Haynes

Oboe

Ashley Junker*
Bethany Buschkill
Anna Hartig
Lyndsey Brandel

Clarinet

Ben Werne*
Amanda Watson
Melissa Heckler
Brian Bosley

Bassoon

Daniel Wheelock*
Johnna Kern

Horn

Kendra Syverson*
Sara Edmondson
Vanessa Quirarte
Dominic Huether

Trumpet

Frank Blubaugh*
Taylor Barnett
Alex Smith

Trombone

Allaina Bush*
Andy Riederer
Patrick Ritsch

Tuba

Katie Weihbrecht

Percussion

Brandon Hagen
Jon Kern
Bill Shaltis†

Celeste

John Posey

Harp

Erzsébet Gaál†

*Principal Player

†Faculty Member

A Christmas Festival Leroy Anderson

Audience and Choir

Joy to the world, the Lord is come; let earth receive her King. Let every heart prepare Him room, and heaven and nature sing, and heaven and nature sing, and heaven and nature sing.

Deck the hall with boughs of holly, Fa la la la la, la la la la. 'Tis the season to be jolly, Fa la la la la, la la la la. Don we now our gay apparel, Fa la la, la la la, la la la. Toll the ancient yuletide carol. Fa la la la la, la la la la.

God rest ye merry gentlemen let nothing you dismay. Remember Christ our Savior was born on Christmas day to save us all from Satan's pow'r when we were gone astray. Oh, tidings of comfort and joy, comfort and joy. Oh tidings of comfort and joy.

Orchestra Interlude

Audience and Choir

Hark the herald angels sing, "Glory to the newborn King; peace on earth and mercy mild, God and sinners reconciled!" Joyful, all ye nations rise, join the triumph of the skies; with angelic hosts proclaim, "Christ is born in Bethlehem!" Hark, the herald angels sing, "Glory to the newborn King."

Silent night, holy night, all is calm, all is bright, 'round yon Virgin mother and child. Holy infant so tender and mild, sleep in heavenly peace, sleep in heavenly peace.

Dashing through the snow in a one horse open sleigh, o'er the fields we go, laughing all the way. Bells on bobtail ring, making spirits bright; what fun it is to ride and sing a sleighing song tonight. Oh, jingle bells, jingle bells, jingle all the way; oh, what fun it is to ride in a one-horse open sleigh, hey! Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one-horse open sleigh.

Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one-horse open sleigh, hey! Jingle bells, jingle bells, jingle all the way; oh what fun it is to ride in a one horse open sleigh.

Orchestra Interlude

Orchestra and Choir

Audience, Combined Choirs, University Symphony Orchestra

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DEPARTMENT MUSIC

UE PIANO SERIES

FREDERIC CHIU PIANO

Friday, January 11, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

BIOGRAPHY

Frederic Chiu has released over 20 CDs, most recently his latest volume of Chopin's *Twelve Études Opus 25*, Liszt's *Années de Pèlerinage* (second year), and the Grieg violin sonatas. The complete piano works of Prokofiev in 10 volumes has elicited enthusiasm from *Fanfare Magazine* to the *Wall Street Journal* and France's *Elle* magazine. His release of three rarely played Mendelssohn sonatas was chosen Record of the Year by *Stereo Review*. His recordings are all on the Harmonia Mundi label (www.harmoniamundi.com).

His first CD, a recital of piano transcriptions, marked him as a champion of this under-explored repertoire in the model of his teacher, Abbey Simon. Chiu was invited by Leonard Slatkin to open the National Symphony Orchestra's season with the Liszt transcription of Beethoven's Fifth Symphony, which was met with a standing ovation. His own arrangements, including pieces from Bach and Prokofiev's Lieutenant Kijé Suite, have had rousing success in concert and on record.

Recent seasons have seen Chiu in Memphis, Omaha, Des Moines, Portland (Maine), Jacksonville, Carmel (California), Syracuse, and San Francisco and performances with the Hartford Symphony Orchestra, with Philharmonia Virtuosi, the Elgin Symphony, and the Dayton Philharmonic. Chiu was a featured artist at the Valery Gergiev Festival in Rotterdam. He performed the rarely-played Left Hand Concerto of Prokofiev with the BBC Scottish Symphony, the Estonia National Symphony, and the Riverside Symphony at Lincoln Center in New York. He also toured in Japan and China.

Chiu also traveled across the US with a broken foot, performing with the Budapest Strings the Bach D Minor Concerto. He also performed the Saint-Saëns Second Concerto at Lincoln Center and tour with the Orchestre de Bretagne with Stefan Sanderling conducting. He has appeared regularly on the stage of the Metropolitan Museum in New York, presenting Prokofiev's War Sonatas (Numbers 6, 7, and 8) in lecture recitals and playing with the Philharmonia Virtuosi.

A recipient of prestigious awards – the Avery Fisher Career Grant, the Petscheck Award, and the American Pianists Association Fellowship – it was the lack of a certain award that first brought him international notoriety. In a rare foray into the competition circuit, his elimination before the final round of the 1993 Van Cliburn Competition roused enormous protest; prominent stories in the *New York Times* referred to him as the “Maverick American Pianist.”

His concert activities include a large amount of chamber music. He participates regularly in the Consonances festival in Saint Nazeaire, France, which he cofounded with the violinist Philippe Graffin. He collaborates with Gary Hoffman, Charles Neidich, Jeremy Menuhin, the St. Lawrence Quartet, Shanghai Quartet, and Blair Quartet. He is a perennial favorite of the Newport Music Festival.

Growing up with a violinist brother and having worked closely with Josef Gingold at Indiana University, Chiu reserves a special place for the violin and piano repertoire and plays with Pierre Amoyal, who is also a regular recording partner, and Joshua Bell, whom Frederic has toured with in the U.S., Europe, and South America. They gave the world premiere of a work commissioned from Edgar Meyer. Joshua Bell's latest release – *The Voice of the Violin* – includes a guest appearance by Chiu, which has been singled out as a highlight of the album.

PROGRAM NOTES

As unusual as it may seem, the piano ranks among the most influential inventions in human history, on a level with the printing press and the Internet. During the eighteenth and nineteenth centuries, with the rise of the middle class, the expansion of culture and music in particular was enabled by the access to this versatile, easy-to-play instrument.

Easy-to-play? The piano is just a series of buttons with preset notes. You can play it with a finger, a nose (as Mozart did in one of his pieces!), or the tip of an umbrella, not to mention the varied ways of playing the piano by strumming the strings themselves on the inside. There is no special hand position to learn or blowing technique to perfect in order to play even a single note well.

Versatile because the piano can do something almost no other instrument can do – play many notes at the same time. The organ can, the harpsichord can, but only the piano can play those notes with varying degrees of color and volume *at the same time!* This is why the piano became a staple in many homes, ubiquitous in the same way as the stereo in the twentieth century and the computer today.

Tonight's program is an example of that versatile, if not of the easy-to-play, character of the piano. Techniques for the piano have evolved over its 300-year history, with major proponents of those techniques appearing all along its timeline.

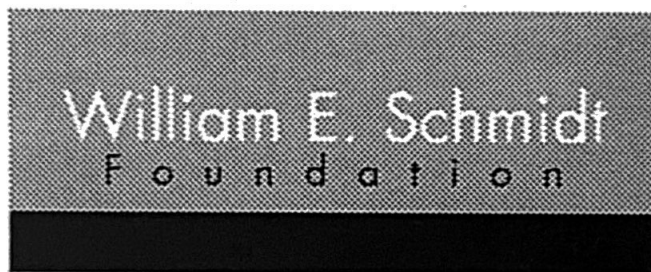
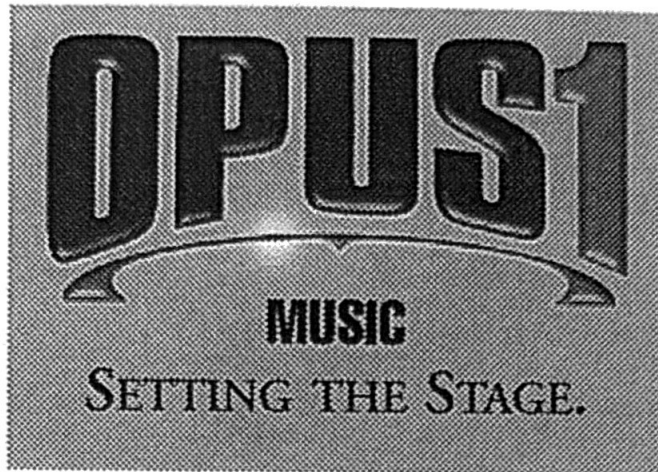
Chopin was one of the major figures in that timeline. He developed a new approach to playing the piano that freed it from more than 100 years of technical bondage. Developments in technology allowed the piano to be more powerful, more colorful, more durable. Chopin wrote his études for that instrument, even as it was being developed, forcing the instrument to sing and emote in ways that had not been heard or imagined before him.

Debussy and Ravel developed their approach to the piano at the same time, engaging in a kind of rivalry that brings to mind a Picasso-Monet rivalry, or the Beatles and the Rolling Stones. Essentially, their approach sprouted and broke from the Chopin tradition and pushed the piano into new areas of color and nuance. One can hear the rustling leaves in Debussy's *Cloches à travers les Feuilles* and the crashing waves in Ravel's *Une barque sur l'océan*.

Prokofiev took the piano back, in some ways, to its origins as a percussion instrument. He was a great pianist himself and understood the potential of the instrument as a singing instrument (romance from Lt. Kijé) and a coloring tool (the bells in *Troika*), but he added the harsh rhythmic approach to the piano that he is known for today (toccata).

All of these techniques were understood and used by what many consider the greatest pianist in history, Franz Liszt. It was the piano's ability to sing, to change color, and to create decisive attacks that allowed Liszt to use it as an orchestra and even attempt to evoke the multiple colors and textures of the symphonic orchestra. The Fifth Symphony was the first symphony that Liszt attempted to transcribe, and it became one of his most popular concert pieces. Often, he would have another piano or two waiting in the wings, to be brought out to replace an ailing instrument, sprouting broken strings and hammers – injuries sustained in battle!

SPONSORS



Greater Evansville Music Teachers Association

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

FREDERIC CHIU, PIANO

PROGRAM

- Five Études from Op. 10 and Op. 25 Frédéric Chopin
(1810-1849)
- Images, Bk. II Claude Debussy
Cloches à travers les feuilles (1862-1918)
- Miroirs Maurice Ravel
Une barque sur l'océan (1875-1937)
- Three Movements from Lt. Kijé Sergei Prokofiev
(1881-1953)
arr. Frederic Chiu
- Toccata in D Minor, Op. 11 Sergei Prokofiev

PAUSE

- Symphony No. 5 in C Minor, Op. 67 Ludwig van Beethoven
Allegro con brio (1770-1823)
Andante con moto arr. Franz Liszt
Scherzo: Allegro
Allegro

Yamaha piano provided courtesy of Yamaha Artist Services Inc.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

TIMOTHY ZIFER
TRUMPET

ANNE FIEDLER
PIANO

Tuesday, January 15, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
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Civic Mission... Sacred Trust

TIMOTHY ZIFER, TRUMPET
ANNE FIEDLER, PIANO

PROGRAM

Sonate Paul Hindemith
I. Mit Kraft (1895-1963)
II. Massig bewegt
III. Trauermusik

INTERVAL

Sonata Kent Kennan
(1914-2004)

- I. With strength and vigor
- II. Rather slowly and with freedom
- III. Moderately fast, with energy

INTERVAL

Sonata Jack Gallagher
(b. 1947)

I. Allegro declamato
II. Andante cantabile
III. Allegro con fuoco

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

UNIVERSITY OF EVANSVILLE WIND ENSEMBLE INDIANA MUSIC EDUCATORS ASSOCIATION CONFERENCE

Friday, January 18, 2008
Indianapolis Convention Center
10:00 a.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

PERSONNEL
University of Evansville Wind Ensemble
Timothy Zifer, Conductor

Piccolo

Kerri Kappler

Flute I

Devin Haynes*

Kellie Schallert

Flute II

Ashley Baker

Stephani Gosser

Oboe I

Ashley Junker*

Oboe II

Stacey Cloum

English Horn

Bethany Buschkill

E♭ Clarinet

Carrie White

Clarinet I

Ben Werne*

Natasha Judy

Jessica McCowin

Clarinet II

Karol Farris

Melissa Heckner

Carrie Schindler

Virginia Niese

Clarinet III

Amanda Watson

Rashanda Pease

Meaghan Herald

Andy Scudder

Bass Clarinet

Stephanie Myers

Ryan Persinger

Bassoon I

Brian Naas*

Bassoon II

Daniel Wheelock

Alto Saxophone I

Monte Skelton*

Alto Saxophone II

Brian Bosley

Tenor Saxophone

Chris Ashworth

Baritone Saxophone

Cara Yates

Cornet I

Lauren Hart*

Frank Blubaugh*

Cornet II

Cassandra Weybright

Cornet III

Luis Rojas

Trumpet I

Taylor Barnett

Trumpet II

Cameron Green

Horn I

Kendra Syversen*

Horn II

Art Adye

Horn III

Sara Edmondson

Horn IV

Vanessa Quirarte

Trombone I

Allaina Bush*

Trombone II

Andy Riederer

Trombone III

Ryan Brigner

Euphonium

Kristina Lu'u'loa

Tuba

Katie Weihbrecht

Paul Clements

Keyboard/Mallet

Malora Huggins

Timpani

John Kern

Percussion

Andy Noelle*

Brandon Hagen

Michael Dunbar

Zach Guenzel

Lance Hueston

*Principal or Co-principal Player

UNIVERSITY OF EVANSVILLE

MUSIC FACULTY

William Bootz, DMus – Chair, Music Theory

Renato Butturi – Guitar, Jazz Band

Debra Cordell – Music Therapy

Carol Dallinger – Violin, Viola, Suzuki

Anne Fiedler – Piano, Music Theory

Erzsébet Gaál Rinne – Harp

Eric Garcia, DMA – Director of Orchestral Activities, Theory

Anne Geissinger – Voice

John Jordan, PhD – Music History, Music Appreciation

Thomas Josenhans, DMA – Clarinet, Music Management

Edwin Lacy, DMus – Bassoon, Saxophone, Jazz Band

Dennis Malfatti, DMA – Director of Choral Activities, Choral Music Education

Dean Musson – Instrumental Music Education, Bands

Douglas Reed, DMA – Organ, Harpsichord

Gregory Rike, DMA – Voice

Elizabeth Robertson, DMus – Oboe

Kara Santos, DMA – Flute

Erin Schmidt – Horn

William Shaltis – Percussion

Jon Truitt, DMA – Voice, Opera

Garnet Ungar, DMA – Piano

Lee Veazey – Double Bass

Roberta Veazey – Voice

Jennifer Wingert – Cello

Mary Ellen Wylie, PhD – Music Therapy

Timothy Zifer, DMA – Trumpet, Band, Music Management

UNIVERSITY OF EVANSVILLE

WIND ENSEMBLE

The University of Evansville Wind Ensemble is the select concert organization of the UE band program and comprises the finest wind and percussion students in the Department of Music. The UE band program includes a wind ensemble, university band, athletic pep band, and two jazz ensembles.

The programs of the UE Wind Ensemble reflect great variety and a high level of musicianship. The musical repertoire includes highly regarded original band works as well as significant works from the chamber wind repertoire. In addition to its regular series of campus concerts each year, the UE Wind Ensemble tours and performs at both the regional and national levels. In April 2002, the UE Wind Ensemble competed in the International Music Festival's Hawaiian Music Festival in Honolulu. The ensemble received the gold medal and was highly regarded during the awards ceremony. In May 2001 the UE Wind Ensemble performed for the opening ceremony concert for the 2001 International Trumpet Guild Conference hosted on the UE campus.

Auditions for the ensemble are held the first week of classes in the fall semester. Audition music is available three days before auditions begin. Auditions are open to all interested students. The UE Wind Ensemble performs two concerts in the fall semester and three in the spring semester. The group meets Tuesdays and Thursdays for 90 minutes (4:00 to 5:30 p.m.). Enrollment averages 45-50 musicians each year. Director of Bands Timothy J. Zifer conducts this ensemble.

TIMOTHY J. ZIFER, CONDUCTOR

Timothy Zifer is in his twelfth year at the University of Evansville serving as an associate professor of music. His teaching duties include applied trumpet, director of bands, and academic advisor for the Bachelor of Science degree in music management. Zifer earned a bachelor's degree in music education from Ohio University. He earned a Master of Music and a Doctor of Musical Arts from Louisiana State University, where he studied in trumpet performance with a minor in wind conducting. Zifer studied trumpet with Ernest Bastine, William Scarlett, Charlie Butler, and James West. His primary conducting teachers were Ronald Socciarelli and Frank Wickes. In addition to his University teaching duties, Zifer serves as the principal trumpet with the Evansville Philharmonic Orchestra. He is also a member of the Shepard Brass Quintet (faculty ensemble) and a trumpet faculty member for the Blue Lake Fine Arts Camp.

UNIVERSITY OF EVANSVILLE WIND ENSEMBLE

PROGRAM

- The Duke of Marlborough Fanfare Percy Grainger
(1882-1961)
- Variations on a Theme of Schubert, Op. 92 Lowell Liebermann
(b. 1961)
- Cloudburst Eric Whitacre
(b. 1970)
- Radiant Joy Steven Bryant
(b. 1972)
- Mr. Atlas Andrew Rindfleisch
(b. 1963)

DEPARTMENT MUSIC

UNIVERSITY OF EVANSVILLE SHEPARD BRASS QUINTET INDIANA MUSIC EDUCATORS ASSOCIATION CONFERENCE

Saturday, January 19, 2008
Indianapolis Convention Center



UNIVERSITY
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Civic Mission... Sacred Trust

UNIVERSITY OF EVANSVILLE MUSIC FACULTY

William Bootz, DMus – Chair, Music Theory

Renato Butturi – Guitar, Jazz Band

Debra Cordell – Music Therapy

Carol Dallinger – Violin, Viola, Suzuki

Anne Fiedler – Piano, Music Theory

Erzsébet Gaál Rinne – Harp

Eric Garcia, DMA – Director of Orchestral Activities, Theory

Anne Geissinger – Voice

John Jordan, PhD – Music History, Music Appreciation

Thomas Josenhans, DMA – Clarinet, Music Management

Edwin Lacy, DMus – Bassoon, Saxophone, Jazz Band

Dennis Malfatti, DMA – Director of Choral Activities, Choral Music Education

Dean Musson – Instrumental Music Education, Bands

Douglas Reed, DMA – Organ, Harpsichord

Gregory Rike, DMA – Voice

Elizabeth Robertson, DMus – Oboe

Kara Santos, DMA – Flute

Erin Schmidt – Horn

William Shaltis – Percussion

Jon Truitt, DMA – Voice, Opera

Garnet Ungar, DMA – Piano

Lee Veazey – Double Bass

Roberta Veazey – Voice

Jennifer Wingert – Cello

Mary Ellen Wylie, PhD – Music Therapy

Timothy Zifer, DMA – Trumpet, Band, Music Management

BIOGRAPHIES

Timothy Zifer is in his 12th year at the University of Evansville, where he serves as an associate professor of music. His teaching duties include applied trumpet, director of bands, and academic advisor for the music management major. Zifer earned a bachelor's degree in music education from Ohio University. He earned a Master of Music and a Doctor of Musical Arts from Louisiana State University where he majored in trumpet performance with a minor in wind conducting. He studied trumpet with Ernest Bastine, William Scarlett, Charlie Butler, and James West. His primary conducting teachers were Ronald Socciarelli and Frank Wickes. In addition to his University teaching duties, Zifer serves as the principal trumpet with the Evansville Philharmonic Orchestra. He is also a trumpet faculty member for the Blue Lake Fine Arts Camp.

Dean Musson is an assistant professor and director of music education and the Aces Brass at the University of Evansville. He earned a master's degree and is currently completing a doctorate in music education at the University of Kansas. He has served on the faculties of the University of Kansas and Stetson University. He has 10 years of teaching experience at the high and middle school levels and was twice voted teacher of the year and five times voted teacher of the month. He has taught, managed, designed, arranged, directed, and coordinated national and international drum corps for the past 18 years.

Barbara Showalter Josenhans plays third horn in the Owensboro (Kentucky) Symphony Orchestra and frequently plays in the Evansville (Indiana) Philharmonic Orchestra. In the summers, she plays third horn with the Wintergreen Summer Music Festival and second horn with the Shenandoah Valley Bach Festival (Harrisonburg, Virginia). She has previously served on the faculties of Abilene Christian University, McMurry University, and Hardin-Simmons University. She has also held positions with the Roanoke Symphony, Abilene Philharmonic, Maryland Symphony, and the Annapolis Symphony. Josenhans earned a master's degree at the Eastman School of Music and toured Japan with the Eastman Wind Ensemble. Prior to Eastman, she attended Goshen College in Indiana.

C. Neil Parsons, bass trombonist, graduated from the Interlochen Arts Academy and earned a bachelor's degree from Oberlin Conservatory of Music, where he studied with Ray Premru. There he designed an individual major, interdisciplinary performance and education, uniting his interests in music, dance, and teaching. He then pursued graduate studies at Ohio University with trombonist Tony Baker and at the OU School of Dance. Neil is currently the trombonist and co-artistic director with Tales & Scales, an interdisciplinary ensemble devoted to creating and performing new works combining music, theatre, and dance. In his ninth season with Tales & Scales, he has toured coast to coast performing in theatres, performing arts centers, and schools, as well as with orchestras such as the Boston, Atlanta, Dallas, and Indianapolis Symphonies.

William Bootz, professor of music and chair of the University of Evansville Department of Music, teaches music theory. He earned bachelor's, master's, and doctoral degrees in performance from Indiana University where his principal teachers were Lewis Van Haney, Keith Brown, M. Dee Stewart, and Ed Anderson. He served as principal trombonist of the Evansville Philharmonic Orchestra from 1974 to 2003. Bootz has commissioned a number of new works for trombone, especially theatre pieces that include live electronics. He has performed these and other new works at the International Trombone Festival, Electronic Music Midwest, Florida Electroacoustic Music Festival, International Computer Music Festival, and at colleges and universities throughout the Midwest.

SHEPARD BRASS QUINTET
TIMOTHY ZIFER, DEAN MUSSON, TRUMPETS
BARBARA JOSENHANS, HORN
WILLIAM BOOTZ, NEIL PARSONS, TROMBONES

PROGRAM

Introduction and Brass Quintet Repertoire
Timothy Zifer

Die Bankelsängerlieder Anonymous
arr. Robert King

Warm-Ups and Tuning
William Bootz

Rondeau Jean Joseph Mouret
(1682-1738)
arr. Robert King

Trombone vs. Tuba
Neil Parsons

Demonstration Piece for Brass Instruments Fisher Tull
(1934-1994)

- I. Exhibition
- II. Lament
- III. Frolic
- IV. Waltz
- V. Ballad
- VI. Finale

Quintet Seating Arrangements
Barbara Josenhans

Quintet Malcolm Arnold
I. Allegro vivace (1921-2006)

The Importance of Chamber Music in
High School Music Curricula
Dean Musson

Sir Duke Stevie Wonder
(b. 1950)
arr. John Swan

The Shepard Brass Quintet is named in honor of Wesley Shepard, chair of the
University of Evansville Department of Music from 1946 to 1972.

DEPARTMENT MUSIC

FACULTY RECITAL

CAROL DALLINGER VIOLIN

Tuesday, January 22, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
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CAROL DALLINGER, VIOLIN
ANNE HASTINGS FIEDLER, PIANO
THOMAS JOSENHANS, CLARINET
HELEN SKUGGEDAL REED, HARPSICHORD
CARRIE CIMILDORO-BEEM, CELLO

PROGRAM

- Sonata in G, Op. 1 No. 2, BuxWV 253 Dieterich Buxtehude
Lento – Vivace (c. 1637-1707)
Adagio – Allegro
Largo – Arioso
- Romance No. 2 in F Major, Op. 50 Ludwig van Beethoven
(1770-1827)
- Zwei Duette für Violine und Klarinette (1932) Paul Hindemith
Lebhaft (1895-1963)
Massig bewegt
- Romanza Andaluza, Op. 22 No. 3 Pablo de Sarasate
(1844-1908)
- Salut d'Amour, Op. 12 Sir Edward Elgar
(1857-1934)
- It Ain't Necessarily So George Gershwin
from Porgy and Bess (1898-1937)
Jascha Heifetz
(1901-1987)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL
CATHRYN JOHNS, MEZZO-SOPRANO

Sunday, January 27, 2008
Wheeler Concert Hall
1:00 p.m.

PROGRAM

Care Selve George Frideric Handel
Finche lo Strale (1685-1759)
Ombra mai fu

Nimmersatte Liebe Hugo Wolf
In dem Schatten meiner Locken (1860-1903)
Lebe Wohl
Verborgenheit

Va! Laisse couler mes larmes Jules Émile Frédéric Massenet
(1842-1912)

From *Nuits d'ete* Hector Berlioz
Villanelle (1803-1869)
Absence
Au Cimetiere
L'Île Inconnue

From *Old American Songs* Aaron Copland
Simple Gifts (1900-1990)
At the River
The Little Horses
Zion's Walls

*This recital is performed in partial fulfillment of the Bachelor of Music degree
in music performance. Cathryn Johns is a student of Jon Truitt.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

HARLAXTON QUINTET

Tuesday, January 29, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
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HARLAXTON QUINTET
KARA DERAAD SANTOS, FLUTE
ELIZABETH ROBERTSON, OBOE
THOMAS JOSENHANS, CLARINET
EDWIN LACY, BASSOON
ERIN SCHMIDT, HORN

PROGRAM

- Early Hungarian Dances from the 17th Century Ferenc Farkas
I. Intrada (1905-2000)
II. Lassú (Slow Dance)
III. Lapockás Tánc (Shoulder-Blade Dance)
IV. Choreia
V. Ugrós (Leaping Dance)
- Quintet, Op. 79 August Klughardt
I. Allegro (1847-1902)
II. Andante
III. Con moto

INTERMISSION

- Selections from *Pictures at an Exhibition* Modest Mussorgsky
Promenade (1839-1881)
Tuileries arr. Joachim Linckelmann
Bydlo
Promenade
Ballet of the Chickens in their Shells
The Marketplace at Limoges
Cum mortuis in lingua mortua
The Hut on Fowl's Legs (Baba-Jaga)
The Great Gate of Kiev
- Dance Suite Norman Hallam
Waltz (b. 1945)
Bossa Nova
Charleston

DEPARTMENT MUSIC

CLARINET ENSEMBLE AND FRIENDS

*featuring the
Henderson County High School
Clarinet Choirs*

Sunday, February 3, 2008
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

UE CLARINET ENSEMBLE
HENDERSON COUNTY CLARINET CHOIR
ANNE WILCHECK-SCHUESSLER, INSTRUCTOR
CARRIE WHITE, INSTRUCTOR
STEVEN PAGE, DIRECTOR OF BANDS

PROGRAM

Cascades (World Premiere) Frank Sullivan

Wind Ensemble
Symphonic Band Clarinet Choirs

Caprice for Clarinets..... Clare Grundman
(1913-1996)

Wind Ensemble
Symphonic Band Clarinet Choirs

Divertimento Alfred Uhl
(1909-1992)

Clarinet Quartet

Allegro Rococo..... Paul Koepke
(1918-2000)

Symphonic Band Clarinet Choir

Menuetto from Serenade No. 1, K. 62a W. A. Mozart
(1756-1791)
arr. M. Voxman

Concert Band Clarinet Choir

Licorice Sticks Suite Gerald Sears
Bounce for Licorice Sticks

Concert Band Clarinet Choir

Study in Contrasts Sammy Nestico
The Demure (b. 1924)
The Delightful

Mixed Clarinet Choir

Eine Kleine Nachtmusik, Allegro W. A. Mozart
(1756-1791)
trans. Frank Sacchi

Wind Ensemble Clarinet Choir

Concertpiece No. 2 in D Minor, Opus 114 for Two Clarinets..... Felix Mendelssohn
Presto (1809-1847)

Anne Wilcheck-Schuessler, Carrie White
Combined Clarinet Choirs

Black and White Rag..... George W. Botsford
(1874-1949)
arr. James "Red" McCleod

Combined Clarinet Choirs

PAUSE

Third Trio for Clarinets, Opus 8 Jaques Bouffil
(1783-1868)

Anne Wilcheck-Schuessler, Carrie White, Thomas Josenhans

Canzona per Sonare No. 2 Giovanni Gabrieli
(1555-1612)

Overture to *Così fan Tutte* W. A. Mozart
(1756-1791)
arr. Dale Casteel

UE Clarinet Ensemble
Thomas Josenhans, Director

Caprice for Clarinets..... Clare Grundman
(1913-1996)

Combined Henderson County and UE Clarinet Choirs

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

DEPARTMENT MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Tuesday, February 5, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Eric Garcia, Conductor

Violin I

Elizabeth Grondin*
Alayna Faulkenberg
Abby Carrasco
Erin Walsh
Sam Knapp
Michelle Miller
Katie Welch
Amanda Becht

Violin II

Heather Smyser*
Daryl Repuelo
David Riedford
Eliza Turbyfill
Penny Stewart
Erica Samples

Viola

Danielle Gomez*
Mariah Smith

Cello

Loren Veazey*
Kate Chybowski
Matt Williams
Justin Carter

Bass

Kaleo Ha'o*
Shawn Hulfachor
Chris Doran

Flute

Ashley Baker*
Kellie Schallert

Oboe

Bethany Buschkill
Ashley Junker

Clarinet

Chelsea Ruxer
Ben Werne

Bassoon

Daniel Wheelock*
Edwin Lacy

Horn

Kendra Syverson*
Dominic Huether
Vanessa Quirarte
Veronica Zorn

Trumpet

Frank Blubaugh*
Taylor Barnett
Luis Rojas

Trombone

Allaina Bush*
Andrew Riederer
Patrick Ritsch

Tuba

Katie Weihbrecht

Percussion

Michael Dunbar
Brandon Hagen
John Kern

Piano

John Posey

*Principal

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- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

BIOGRAPHY

Kara DeRaad Santos

Kara DeRaad Santos earned a Doctorate of Musical Arts from the University of Iowa in 2005, where she was an Iowa Arts Fellow. Additionally she earned a Master of Arts in flute performance from the University of Iowa and a Bachelor of Music from the University of Michigan. Santos was a semifinalist in the 2002 and 2000 National Flute Association's Young Artist Competitions and was awarded second prize in the 2001 Frank Bowen Competition and second prize in the 1997 National Flute Association's orchestral audition and master class competition. She has recently given recitals and master classes at North Carolina School of the Arts, the National University of Costa Rica, and Grinnell College. Her major teachers include Robert Dick, Tadeu Coelho, Jeff Zook, Leone Buyse, and Claudia Anderson.

PROGRAM NOTES

Few composers in the modern era enjoyed as long, as prosperous, or as diverse a career as **Igor Stravinsky**. With a prolific and varied body of works spread over some seven decades, Stravinsky established himself as one of the great masters of the twentieth century. He was influenced by a host of composers from a number of musical traditions, and, in turn, he became one of the most influential figures of the century. From the Russian-inspired works of his youth to the serial works of his old age, he created an eclectic series of masterworks that demonstrates his mastery of most of the styles and techniques of the modern era.

Having made a name for himself in Paris in the years immediately prior to World War I, Stravinsky left France for neutral Switzerland in 1914. The politics and economics of the time had an impact on Stravinsky and the pieces he produced. Gone were the budgets and the corresponding large orchestras of the Ballets Russes scores he had composed in Paris. Stravinsky frequently found himself writing works for piano or small ensembles for various purposes. One of those purposes was to produce simpler piano pieces for his growing children to play, and during the World War I years, he produced two suites of "easy" dances that fulfilled this function and also allowed him to experiment with rhythms from a number of national traditions and dance styles. Stravinsky ultimately orchestrated these pieces in the early 1920s to produce the two Suites for Small Orchestra.

The second of the suites was actually orchestrated first at the request of a Paris dance hall seeking instrumental music to accompany the presentation of a sketch. Three of its four movements were inspired by and were dedicated to friends of the composer: the opening Marche to Italian composer Alfredo Casella, the Valse to the French iconoclast Erik Satie, and the Polka to the impresario of the Ballets Russes, Sergei Diaghilev. The suite concludes with the Galop, a quick dance in duple meter that was as popular in the nineteenth century as the waltz and the polka. The opening Andante of the Suite No. 1 gives way to musical explorations of Neapolitan, Spanish, and Russian styles in the latter three movements. In keeping with the dance traditions and the original purpose of the compositions, the music is relatively simple, avoiding heavy use of chromaticism and restricting more complex rhythmic motion either to the upper or lower registers, or what had been the right or left hand of the original piano works.

Stravinsky composed the Octet in the years between the orchestrating of the two suites, premiering the work in Paris in the fall of 1923. Like most of Stravinsky's interwar works, it finds its models and inspiration in the music of the eighteenth century. The goal of these works was never to produce music that sounded as though it had been written in the time of Bach or Handel; rather, Stravinsky borrowed certain compositional tech-

niques, such as the sequencing of melodic ideas and the use of contrapuntal textures, to produce works that were thoroughly original. "I am not evolving in the direction of Bach," Stravinsky noted in 1924, "but towards that luminous idea of pure counterpoint which already existed long before Bach and of which he was the exponent. Pure counterpoint seems to me to be the only possible material from which one can forge strong and durable musical forms." The piece itself has proven durable as well, so much so that Stravinsky saw fit to revise it in 1952, and it is this revised version that is heard this evening.

In contrast to Stravinsky, who produced a number of works that remain popular with orchestras and audiences today, **Paul Dukas** is remembered primarily for a single composition: his symphonic scherzo *The Sorcerer's Apprentice*, which was published in 1897 and made famous by Walt Disney's *Fantasia* some 43 years later. Dukas certainly was no Stravinsky when it came to productivity; his published works number only 14, and a similar number of unpublished pieces survive. Dukas was a significant influence on a number of twentieth-century composers, however, as a composer, orchestrator, critic, and teacher, and he was also among those who sought to rediscover and bring to light French music of earlier periods, publishing editions of works by Rameau and Couperin in the first decade of the new century. Turning his critical ideals upon his own music led him to destroy a number of significant works over the course of his career.

Dukas's ballet *La Péri* (1911) was the last of his orchestral works that he allowed to be published, and it, too, might have been destroyed had it not been for the intervention of friends. The piece stands as a wonderful example of Dukas's style and skill as an orchestrator, and his countryman Vincent d'Indy declared the work to be the most important piece of theatrical music since the music-dramas of Richard Wagner – high praise, indeed. The ballet, which lasts about 18 minutes and features only two characters, debuted in Paris in the spring of 1912 on a program that also included ballets by Ravel, d'Indy, and the French composer Florent Schmitt. The fanfare for *La Péri* heard this evening seems to have been an afterthought or last-minute addition to the work, the intention being, perhaps, to catch the audience's attention prior to the beginning of the actual ballet. The scoring for the brass instruments of the parent work's orchestra and the ternary structures of both the fanfare and the ballet are the only shared characteristics, musical or otherwise.

Over the past two decades, **John Corigliano** has become one of the best known and most honored composers in the world. His compositions have been performed around the globe, and the list of commissioning organizations and individuals for his works is a veritable Who's Who of Classical Music in the modern era. Like many of his works, *Voyage for Flute and String Orchestra* is a rethinking and reworking of a previous composition. It began life in 1971 as an unaccompanied setting of an English translation of Baudelaire's poem, *L'Invitation au Voyage*, which Corigliano reworked for string orchestra in 1978. Following their collaboration on Corigliano's *Pied Piper Fantasy* for flute and orchestra (1981), the Irish flutist James Galway asked Corigliano to rework *L'Invitation* again for flute and orchestra. Regardless of the version, the piece aptly demonstrates the composer's typical neo-romantic desire to connect and communicate with his audiences. "I care deeply about communicating with my audiences," Corigliano has said. "I wish to be understood, and I think it is the job of every composer to reach out to his audience with all the means at his disposal. Communication should always be a primary goal." Judging from the success of Corigliano's pieces among concert-goers, audiences are getting the message.

John M. Jordan
Department of Music
University of Evansville

UNIVERSITY SYMPHONY ORCHESTRA

PROGRAM

Fanfare pour preceder "La Péri" Paul Dukas
(1865-1935)

Octet Igor Stravinsky
(1882-1971)
I. Sinfonia
II. Tema con Variazioni
III. Finale

Kara DeRaad Santos, Flute
Thomas Josenhans, Clarinet
Edwin Lacy, Bassoon
Ron Tucker, Bassoon
Timothy Zifer, Trumpet
Dean Musson, Trumpet
William Bootz, Trombone
Jared Rodin, Bass Trombone

BRIEF INTERMISSION

Voyage for Flute and String Orchestra John Corigliano
(b. 1938)

Kara DeRaad Santos, Flute

Suite No. 1 for Small Orchestra Igor Stravinsky
I. Andante
II. Napolitana
III. Española
IV. Balalaïka

Suite No. 2 for Small Orchestra Igor Stravinsky
I. Marche
II. Valse
III. Polka
IV. Galop

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

TWO PIANOS AND PERCUSSION

Saturday, February 9, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

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The Department of Music and this evening's performers gratefully acknowledge the significant contributions of the Friends of UE Music and their president, Laurel Vaughn, in the acquisition of the new Steinway D Concert Grand.

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ANNE FIEDLER AND GARNET UNGAR PIANO

WILLIAM SHALTIS AND ERIC GARCIA PERCUSSION

PROGRAM

Variations on a Theme by Paganini Witold Lutoslawski
(1913-1994)

Anne Fiedler and Garnet Ungar, Piano

Eight Pieces for Four Timpani Elliot Carter
V. Improvisation (b. 1908)

III. Adagio

VIII. March

William Shaltis, Timpani

Étude No. 1 in E Minor Pius Cheung
(b. 1982)

William Shaltis, Marimba

Cross Fire Chris Stock
(b. 1961)

William Shaltis and Eric Garcia, Tom-toms

Sonata for Two Pianos and Percussion Béla Bartók
Assai lento – Allegro molto (1881-1945)

Lento, ma non troppo

Allegro non troppo

Garnet Ungar and Anne Fiedler, Piano

William Shaltis and Eric Garcia, Percussion

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
CARA YATES, SAXOPHONE
LUIS ROJAS, TRUMPET

KRISTIN JONES, PIANO

Sunday, February 10, 2008

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Three Romances Robert Schumann
Nicht schnell (1810-1856)
Einfach, innig
Nicht schnell

Rondo for Lify Leonard Bernstein
(1918-1990)

Sonata (1937) Bernhard Heiden
Allegro (1910-2000)
Vivace
Adagio; Presto

Sonata Thomas Beversdorf
 I. Allegro decisivo (1924-1981)
 II. Largo
 III. Allegro

Tableaux de Provence Paule Maurice
 Farandoulo di Chatouno (1910-1967)
 Cansoun per ma Mio
 La Boumiano

Andante and Allegretto Guillaume Balay
(1871-1942)

Cara Yates performs this recital in partial fulfillment of the Bachelor of Music in Music Education degree. She is a student of Edwin Lacy.

Luis Rojas performs this recital in partial fulfillment of the Bachelor of Science degree in music management. He is a student of Timothy Zifer.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

WIND ENSEMBLE WINTER CLASSICS

Tuesday, February 12, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
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PERSONNEL

Timothy Zifer, Conductor
Thomas Josenhans, Clarinet Soloist

Piccolo

Kerri Kappler

Flute I

Devin Haynes*
Kellie Schallert

Flute II

Ashley Baker
Stephani Gosser

Oboe I

Ashley Junker*

Oboe II

Stacey Cloum

English Horn

Bethany Buschkill

E^b Clarinet

Stephanie Myers

Clarinet I

Ben Werne*
Natasha Judy
Jessica McCowin

Clarinet II

Karol Farris
Melissa Heckner
Carrie Schindler
Virginia Niese

Clarinet III

Amanda Watson
Rashanda Pease
Meaghan Herald
Andy Scudder

Bass Clarinet

Ryan Persinger

Bassoon I

Brian Naas*

Bassoon II

Daniel Wheelock

Alto Saxophone I

Monte Skelton*

Alto Saxophone II

Brian Bosley

Tenor Saxophone

Chris Ashworth

Baritone Saxophone

Cara Yates

Cornet I

Lauren Hart*
Frank Blubaugh*

Cornet II

Cassandra Weybright

Cornet III

Luis Rojas

Trumpet I

Taylor Barnett

Trumpet II

Cameron Green

Horn I

Kendra Syversen*

Horn II

Art Adye

Horn III

Sara Edmondson

Horn IV

Vanessa Quirarte

Trombone I

Allaina Bush*

Trombone II

Andy Riederer

Trombone III

Caleb Tomlinson

Euphonium

Kristina Lu'uloa

Tuba

Katie Weihbrecht

Double Bass

Kaleo Ha'o

Keyboard and Mallet

Percussion

Malora Huggins

Timpani

John Kern

Percussion

Andy Noelle*
Brandon Hagen
Michael Dunbar
Zach Guenzel
Lance Hueston

*Principal or Co-principal Player

PROGRAM NOTES

George Washington Bridge

An Impression for Band

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

— William Schuman

Liquid Ebony

Many instruments can express both exuberant joy and dark pathos, but the clarinet has the ability to express both almost at once, moving instantly with liquid grace from one to the other. It seems that is why it is such a perfect choice for Eastern European folk traditions, including well-known Klezmer music; it implores, not to forget about or deny life's difficulty, but to sing and dance joyously and defiantly in its midst.

It is this sense of the clarinet that informed the composition of this piece. On the surface, each movement is rather different in nature, but the tenacious reinterpretation of the same material in each is intended to reinforce the overlaying of contrasting emotions. The first is exuberant yet uncertain, the second introspective yet purposeful, the third a Bulgarian romp amidst an ominous reality.

Liquid Ebony was commissioned by Larry Combs and premiered by him in its version with piano at the 2003 Clarinet Fest in Salt Lake City, Utah. The wind ensemble version was commissioned by the West Point Band and premiered at the 2006 Clarinet Summit at West Point, with Larry Combs as soloist.

— Dana Wilson

Symphony No. 2

The symphony's three movements refer to celestial light – shooting stars, the moon, and the sun. Although the title for the first movement, "Shooting Stars," came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the E^b clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, "Dreams Under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

"Apollo Unleashed" is perhaps the most wide-ranging movement of the symphony and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th notes.

My second symphony is dedicated to James E. Croft upon his retirement as director of bands at Florida State University in 2003. It was commissioned by a consortium of Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

– Frank Ticheli

WINTER CLASSICS

PROGRAM

George Washington Bridge William Schuman
(1910-1992)

Liquid Ebony Dana Wilson
(b. 1946)

I. Call

II. Prayer

III. Dance of Not Pretending

Thomas Josenhans, Clarinet

INTERMISSION

Symphony No. 2 Frank Ticheli
(b. 1958)

I. Shooting Stars

II. Dreams Under a New Moon

III. Apollo Unleashed

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

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DEPARTMENT MUSIC

UNIVERSITY CHOIR

WINTER CONCERT

Tuesday, February 19, 2008

Neu Chapel

7:30 p.m.



UNIVERSITY
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PERSONNEL

Dennis Malfatti, Conductor

University Choir

Ashley Albertson
Jenna Bartley
Aria Bonsignore-Berry
Melanie Brison
Amber Carter
Kasey Conkling
Heather Cottrell
Brittany Drossart
Mollie Ehrman
Greg Engleman
Maggie Evans
Amanda Fisher
Alyssa Furling

Joshua Goodwin
Kenny Grant
Cameron Green
Michael Hopper
Jason Jett
Isaac Jones
Ashley Junker
Kevin Knust
Cal Leferink
Michelle Nuti
Gretchen Otness
Patrick Ritsch
Michael Salazar

Daniel Schroeder
Kelci Scott
Richard Sears
Stephanie Sullivan
Denise Tatham
Jessica Treberg
Courtney Vaal
Matthew Vanover
(accompanist)
Richelle VonRueden
Jennifer Weldy
D. W. Williams

Chamber Orchestra

Violin I

Mae Lin, concertmaster
Gared Crawford
Kitty Savia
Tatiana Dunn

Violin II

Carol Dallinger
Anne Fiedler
Elizabeth Grondin

Viola

Craig Bate
Jeneen Gumula

Cello

Jennifer Wingert
Loren Veazey

Bass

Kaleo Ha'o

Oboe

Elizabeth Robertson
Ashley Junker

Bassoon

Edwin Lacy

Trumpet

Tim Zifer
Dean Musson

Timpani

William Shaltis

Organ

Matthew Vanover

TRANSLATIONS

Two Motets

Ave Maria

Ave Maria gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui.

Hail Mary full of grace, the Lord is with thee, blessed art thou among women and blessed is the fruit of thy womb.

Velum templi scissum est

Velum temple scissum est, et omnis terra tremuit; latro de cruce clamabat dicens: Memento mei, Domine, dum veneris in regnum tuum! Petrae scissae sunt, et monumenta aperta sunt, et multa corpora sanctorum, qui dormierant surrexerunt.

The veil of the temple was torn and the world trembled. On the cross, the accused called out "remember me Lord when thou comes into thy Kingdom!" Rocks were split and the graves opened up, and a multitude of saints arose.

Mariazellar Mass

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te. Adoramus te.
Glorificamus te.

Glory to God in the highest.
And on earth peace to people of good will. We praise You. We bless You. We worship You. We glorify You.

Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

We give thee thanks for thy great glory. Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the Only-begotten Son. Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer. You who sit at the right hand of the Father, have mercy on us.

Quoniam tu solus Sanctus. Tu solus Dominus. To solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

For You alone are holy. You alone are Lord. You alone are the Most High, Jesus Christ, with the Holy Spirit, in the Glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, not factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est.

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos. Cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam ventura saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, misere nobis.
Agnus Dei, qui tollis peccata mundi, misere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made, of one substance with the Father. By whom all things were made. Who for us men and for our salvation came down from heaven.

And became incarnate by the Holy Spirit of the Virgin Mary, and was made man. He was crucified for us, suffered under Pontius Pilate, and was buried.

And on the third day He rose again according to the Scriptures. He ascended into heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead and His kingdom will have no end. And in the Holy Spirit, the Lord and Giver of life, Who proceeds from the Father and the Son. Who together with the Father and the Son is adored and glorified, and who spoke through the prophets. And one holy, Catholic and Apostolic Church. I confess one baptism for the forgiveness of sins and I await the resurrection of the dead and the life of the world to come. Amen.

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are filled with your glory.
Hosanna in the highest.

Blessed is He who comes in the name of the Lord. Hosanna in the highest

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, grant us peace.

UNIVERSITY CHOIR

PROGRAM

Two Motets

1. Ave Maria K. 554 W. A. Mozart
(1756-1791)
2. Velum temple scissum est J. Michael Haydn
(1737-1806)

Mariazeller Mass Joseph Haydn
(1732-1809)

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

Soloists

Kelci Scott, Jennifer Weldy, Courtney Vaal, Patrick Ritsch,
Gretchen Otness, Alyssa Furling, Richard Sears

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Du liebste mich nicht.....Franz Schubert
(1797-1828)

Denise Tatham, Soprano
Patrick Ritsch, Piano

Asturias-Preludio.....Isaac Albeniz
(1860-1909)

Jennifer Nowacki, Guitar

Suite 1 in G Major.....J. S. Bach
II. Allemande (1685-1750)
III. Courante

Justin Carter, Cello

Intrada.....Arthur Honegger
(1892-1955)

Frank Blubaugh, Trumpet
Tom Drury, Piano

Intermezzo in C# minor, Op. 117, No. 3.....Johannes Brahms
(1833-1897)

Maggie Evans, Piano

Concerto No. 2 in D minor, Op. 22.....Henryk Wieniawski
II. Romance (1835-1880)

Elizabeth Grondin, Violin
John Posey, Piano

Sonata.....Eric Ewazen
Lento-Allegro Molto (b. 1954)

Cassandra Weybright, Trumpet
Kristin Jones, Piano

Thursday, February 21, 2008
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

UE PIANO SERIES

PHILIP THOMSON

Friday, February 22, 2008

Wheeler Concert Hall

7:30 p.m.



UNIVERSITY
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BIOGRAPHY

Philip Thomson was born in Saint John, New Brunswick, Canada. He began piano studies in his hometown at the age of five with Carol O'Neil, who remained his teacher until he entered the University of Toronto as a student of Swiss pianist Pierre Souvairan. His graduate studies were at the Juilliard School with renowned pianist Abbey Simon. There, he won the school's Liszt concerto competition, performing Liszt's Concerto #1 in E-flat in Alice Tully Hall. While still a student, he was already concertizing widely in Canada, and he has played with all of Canada's major orchestras and in every important concert center in the country. He has also performed in Hungary, Austria, England, Ireland, France, the U.S., the Netherlands, Belgium, France, and China.

Thomson came to worldwide attention when he recorded the world premiere of the Maxwell edition of Liszt's "De Profundis" with the Hungarian State Orchestra, which was released on the Hungaroton label in 1990. Its universal critical praise secured for him the opportunity to perform in the subsequent year the Hungarian, Italian, American, and Canadian premieres of the work. "De Profundis" is a 40-minute tour de force for piano and orchestra, whose manuscript had lain, astoundingly, in archives in Weimar for 160 years without serious musicological study.

Thomson was subsequently invited by Naxos Records to record many of Liszt's solo works. He released three CDs of Liszt, all of which received excellent reviews from the major musical journals throughout the world.

In the mid to late 1990s, Thomson became interested in the music of Russian composer Felix Blumenfeld. In his time (1863-1931), Blumenfeld was renowned as a pianist, composer, teacher, and conductor. His piano students included Vladimir Horowitz, Simon Barere, and other titans of the age. For unknown reasons, his music fell out of the repertoire and out of print after his death. Thomson was able to obtain most of it from archives around the world, and in 1990 he recorded Blumenfeld's complete preludes and impromptus for the Ivory Classics label.

Thomson enjoys good food, chess (he was the chess champion of the province of New Brunswick for a year), logic puzzles, and good card tricks. An avid and expert cruciverbalist, Thomson has had his work in this field published in the New York Times.

Philip Thomson has been on the faculty of the University of Akron since 1994.

PHILIP THOMSON, PIANO

PROGRAM

Sonata in C Minor, Op. 13, *Pathétique* Ludwig van Beethoven
Grave; Allegro di molto e con brio (1770-1827)
Adagio cantabile
Rondo: Allegro

Funeral March for a Marionette Charles Gounod
(1818-1893)

Dansa do Indio Branco Heitor Villa-Lobos
(1887-1959)

PAUSE

Invocation Franz Liszt
Resignazione (1811-1886)
Cantique d'amour
Two Consolations
Ave Maria
Miserere
Romance
St. Francis de Paule Marchant sur les Flots

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UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

DENISE MARY TATHAM, SOPRANO

PATRICK RITSCH, PIANO AND HARPSICHORD

ELIZABETH GRONDIN, VIOLIN

HEATHER SMYSER, VIOLIN

DANIELLE GOMEZ, VIOLA

MATT WILLIAMS, CELLO

Saturday, February 23, 2008

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Plainte de celle qui n'est pas aimée Jehan de Lescurel

(d. 1304)

J'ai vu la beaute ma mie Popular 15th Century Song

arr. Gaston Paris

Du bist die Ruh Franz Schubert

(1797-1828)

Du liebst mich nicht Schubert

Six Elizabethan Songs Dominick Argento
III. Winter (b. 1927)
IV. Dirge
V. Diaphenia

from *Rodelinda* George Frideric Handel
Ritorna, O caro e dolce (1685-1759)
L'empio rigor del fato

Denise Tatham performs this recital in partial fulfillment of the Bachelor of Science degree in music management. She is a student of Roberta Veazey.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL

ASHLEY ALBERTSON, MEZZO-SOPRANO

JOSH RIEDFORD, PIANO

Saturday, February 23, 2008
Wheeler Concert Hall
4:00 p.m.

PROGRAM

O Sleep, Why Dost Thou Leave Me? George Friedrich Handel
from *Semele* (1685-1759)

Frauenliebe und leben Robert Schumann
(1810-1856)

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süsser Freund
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

BRIEF INTERMISSION

Plaisir d'Amour	Johann Paul Martini (1741-1816)
Si mes vers avaient des ailes	Reynaldo Hahn (1874-1947)
Je te Veux	Erik Satie (1866-1925)
Must the Winter Come So Soon?	Samuel Barber (1910-1981)
from <i>Vanessa</i>	
Song of the Blackbird	Quilter (1877-1953)
Love's Philosophy	

*Ashley Albertson performs this recital in partial fulfillment of the
Bachelor of Science degree in music management.
She is a student of Gregory B. Rike.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

SONGFEST

DAVID SMALL
BARITONE

Monday, February 25, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

DAVID SMALL, BARITONE

KRISTIN JONES, PIANO

PROGRAM

Liederkreis, Op. 24 Robert Schumann
 Morgens steh' ich auf und frage (1810-1856)
 Es treibt mich hin
 Schöne Wiege meiner Leiden
 Warte, warte, wilder Schiffmann
 Anfangs wollt' ich fast verzagen

Don Quichotte à Dulcinée Maurice Ravel
 I. *Chanson romanesque* (dedicated to Robert Cousinou) (1875-1937)
 II. *Chanson épique* (dedicated to Martial Singher)
 III. *Chanson à boire* (dedicated to Robert Bourdin)

INTERMISSION

Strauss Lieder Richard Strauss
 Morgen (1864-1949)
 Allerseelen
 Zueignung

O du mein holder Abenstern Richard Wagner
 from *Tannhäuser* (1813-1883)

Hai già vinta la causa Wolfgang Mozart
 from *Le nozze di Figaro* (1756-1791)

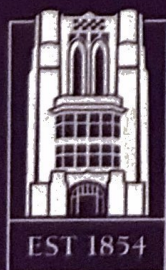
Il prologo Ruggero Leoncavallo
 from *I Pagliacci* (1857-1919)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

UNIVERSITY BAND MARCH MADNESS

Wednesday, February 27, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

UNIVERSITY BAND PERSONNEL

Dean Musson, Conductor

Timothy Zifer, Conductor

Art Adye	Lauren Hart	Jessica Ray
Ashley Baker	Anna Hartig	Aaron Riedford
Taylor Barnett	Allison Hayden	Luis Rojas
Luanne Benson-Lender	Devin Haynes	Erica Samples
Chelsea Blackburn	Melissa Heckner	Kellie Schallert
Sarah Blevins	Lance Hueston	Carrie Schindler
Frank Blubaugh	Lierin Holly	Andy Scudder
Jon Bolin	Shawn Hulfachor	Amanda Senechal
Brian Bosley	Adam Juncker	Angela Sheffler
Blair Bozoarth	Ashley Junker	Monte Skelton
Amber Brandenburg	John Kern	Mackenzie Stunson
Sarah Bruce	Sarah Kuehl	Kendra Syversen
Brian Buchanan	Patrick Litteren	Hailey Thorne
Rachel Burks	Ben Lubberest	Caleb Tomlinson
Allaina Bush	Kristina Lu'uloa	Zeke Vosmeier
Rebekah Campbell	Karen Markle	Amanda Watson
Justin Carter	Jessica McCowen	Michael Webster
Stacey Cloum	Stephanie Myers	Katie Weihbrecht
Eugene Cooper	Hannah Naas	Ben Werne
Michael Dunbar	Danielle Nichols	Bonnie Weyandt
James Eaton	Virginia Niese	Cassandra Weybright
Karol Farris	Andy Noelle	Dan Wheelock
Stephanie Gosser	Rashanda Pease	Sarina Winterrowd
Kenny Grant	Ryan Persinger	Erinn Wold
Cameron Green	Brent Ploughe	Cara Yates
Andrew Grumley	John Posey	
Brandon Hagen	Vanessa Quirarte	

PROGRAM NOTES

Manhattan Beach: During the summer of 1983, John Philip Sousa's band had been engaged to perform several concerts daily during a 10-week period at Brooklyn's venerable Manhattan Beach resort. Advertised as an escape from the oppressive heat and humidity of New York, Manhattan Beach had become an oasis for New York's elite society set, establishing itself as one of the great summer amusement centers on the East Coast. It is no surprise then that Sousa dedicated this march, one of the greatest and most often played, to the Manhattan Beach resort and to its owner and manager, Austin Corbin. Composed in the summer of 1893, Manhattan Beach March soon became a perennial Sousa favorite. Throughout the Sousa Band's 40-year history, it was one of the five most played marches (usually as an encore), just ranking below the Washington Post March.

National Emblem: This march is as perfect as a march can be, causing many the false assumptions that it was written by Sousa. It fairly erupts in E-flat as it begins with an introduction that transports the listener to an arrival at *The Star Spangled Banner*. Bagley's treatment uses the first 12 notes of it in duple rather than triple time. This brilliant idea is given to the baritone and trombones, the instruments Bagley played in bands throughout New England.

Fidelity March: Karl King was one of the most popular composers of all time, had a distinguished career as a euphonium player and conductor with community and circus bands. He began composing at the young age of 14 and two years later had his first compositions accepted for publication. King composed marches at all levels of difficulty and, as the growth of public music education took hold, published three collections of marches in 1940s and 50s. These marches were used to teach the march style but avoided many of the technical difficulties of the medium to heavy grade marches. *Fidelity* is one of a number of medium grade marches published in his early years.

His Honor: This is one of Henry Fillmore's greatest and most-performed marches. Fillmore was the most colorful bandsman of his time, an era stretched across 50 vibrant years in which he probably wrote more band music (much under assumed names) than any composer and bandmaster in history. Fillmore's background in his family's publishing house led him at an early age down a variety of productive paths as a composer including those of the hymn, popular overture, fox-trot, waltz, and his own particularly lucrative specialty – the trombone novelty, such as *Lassus Trombone*, *Bone's Trombone*, and *Shoutin' Liza Trombone*.

Crosswinds March: As Swearingen stated, "Marches have long been established as an audience favorite for people throughout the world. In fact, one noted critic went so far as to say that no band concert would be complete without at least one march having been included in the program." Currently Swearingen is department chair and chair of music education at Capital University in Columbus, Ohio.

The Chimes of Liberty March: Edwin Franko Goldman was born in Louisville, Kentucky. He was a member of the musical Franko family who, in the 1860s, toured America and Europe as prodigies. It was the famous Franko family who provided inspiration to the young Sousa to pursue a career in music. After a 10-year performing stint with the Metropolitan Opera orchestra as a second trumpeter, Goldman formed the New York Military Band (later known as the Goldman Band) which was to become one of the most famous bands in the world. Although not commonly performed with chorus, *The Chimes of Liberty March* has lyrics:

They're the chimes of liberty,
Chimes that ring for you and me,
Where every loyal heart beats true,
They bring joy anew,
'Tis a song of loyalty,
Of a Nation brave and free
Let us pray that they will ring for age
Our country's chimes of liberty!

Circus Marchimus: Composer Brian West developed a love of the march style while playing trombone as a junior musician in Australia. Unlike many marches which use a duple feel in a two pattern, West uses common time. Despite this difference, this original work displays the elements of a traditional march such as differing moods and contrasting sections. *Circus Marchimus* is one of the more recent additions to the march repertoire having been published in 2005.

March Kings: Three of the most famous marches from three of America's most brilliant march composers were arranged by noted composer and arranger, David Shaffer. Schaffer is a freelance composer, arranger, and clinician. He is on the music department faculty of Miami University, where he is the director of the Miami University Marching Band in Ohio.

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MARCH MADNESS

PROGRAM

Manhattan Beach	J. P. Sousa (1854-1932) arr. Brion and Schissel
National Emblem	E. E. Bagley (1857-1922) ed. F. Fennell
Fidelity March	K. L. King (1891-1971)
His Honor	H. Fillmore (1881-1956) arr. A. Balent
Crosswinds March	James Swearingen (b. 1935)
The Chimes of Liberty	E. F. Goldman (1878-1956) arr. L. J. Schissel
Circus Marchimus	B. West (b. 1945)
March Kings	D. Shaffer (b. 1955)
Men of Ohio (Fillmore)	
Hosts of Freedom (King)	
Stars and Stripes Forever (Sousa)	
Hail to Evansville	Mary Louise Mueller arr. D. Musson

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

MARCH MADNESS

PROGRAM

Manhattan Beach	J. P. Sousa (1854-1932) arr. Brion and Schissel
National Emblem	E. E. Bagley (1857-1922) ed. F. Fennell
Fidelity March	K. L. King (1891-1971)
His Honor	H. Fillmore (1881-1956) arr. A. Balent
Crosswinds March	James Swearingen (b. 1935)
The Chimes of Liberty	E. F. Goldman (1878-1956) arr. L. J. Schissel
Circus Marchimus	B. West (b. 1945)
March Kings	D. Shaffer (b. 1955)
Men of Ohio (Fillmore)	
Hosts of Freedom (King)	
Stars and Stripes Forever (Sousa)	
Hail to Evansville	Mary Louise Mueller arr. D. Musson

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

GARNET UNGAR PIANO

Tuesday, March 11, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

GARNET UNGAR, PIANO

PROGRAM

Hungarian Melody, D. 817 Franz Schubert
(1797-1828)

Three Piano Pieces, D. 946 Franz Schubert
Allegro assai
Allegretto
Allegro

SHORT INTERMISSION

Sonata in A Major, D. 959 Franz Schubert
Allegro
Andantino
Scherzo. Allegro vivace
Rondo. Allegretto

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

FACULTY RECITAL

DOUGLAS REED
ORGAN AND HARPSICHORD

Tuesday, March 18, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

THE HOLTkamp ORGAN

The Neu Chapel organ was built in 1966 by the century-old Holtkamp Organ Company of Cleveland, Ohio. Early architectural plans for the chapel called for an electronic substitute since Evansville College had recently commissioned the Holtkamp company to build a pipe organ for Wheeler Concert Hall. The generosity of the Burrows family of New Harmony, Indiana, furnished Neu Chapel with an appropriate pipe organ. The instrument is located high and on the central axis of the building, an ideal location from which its sound can travel unimpeded to the listener.

While providing support for congregational singing and choral accompaniment, the tonal resources also allow the performance of a wide variety of organ literature. Typical of Holtkamp visual design, the divisions are displayed in a logical and straightforward manner. The Great division stands in the center. It is flanked by the Pedal division on the right except for the large pipes of the 16' Principal which mask the front of the Swell division on the left. The Swell pipes are enclosed in a box with louvers which the organist can adjust by a foot pedal for more or less volume from that division.

Great

Quintadena	16'	61 pipes
Principal	8'	61 pipes
Gedackt	8'	61 pipes
Octave	4'	61 pipes
Open Flute	4'	61 pipes
Doublette	2'	61 pipes
Mixture	IV R	244 pipes
Trumpet	8'	61 pipes

Swell

Gamba	8'	61 pipes
Bourdon	8'	61 pipes
Celeste	8'	56 pipes
Principal	4'	61 pipes
Nazard	2 $\frac{2}{3}$ '	61 pipes
Blockflöte	2'	61 pipes
Fourniture	III R	183 pipes
Dulzian	16'	61 pipes
Fagott	8'	61 pipes

Pedal

Principal	16'	32 pipes
Quintadena	16'	(Great)
Octave	8'	32 pipes
Gedackt	8'	32 pipes
Choral Bass	4'	32 pipes
Mixture	IV R	128 pipes
Posaune	16'	32 pipes

Couplers

Swell to Great
Great to Pedal
Swell to Pedal
Swell to Pedal 4'

Accessories

Six adjustable general combination thumb pistons duplicated by toe studs.
Four adjustable combination pistons for each division.
Crescendo pedal.
Tutti lever.

DOUGLAS REED

ORGAN AND HARPSICHORD

PROGRAM

- L'Ascension (1933-34) Olivier Messiaen
III. Transports de joie... (1908-1992)
Outburst of joy from a soul before the Glory of Christ which is its own glory
*Giving thanks unto the Father which hath made us meet to be partakers of
the inheritance of the Saints in light ... has raised us up together and made
us sit together in heavenly places in Christ Jesus.*
*(The Epistles of Paul the Apostle to
the Colossians and to the Ephesians)*
- Livre d'Orgue (1951)
IV. Chants d'Oiseaux
*Afternoon of the birds: black bird, red breast, song thrush – and
nightingale when evening approaches... (for Easter time)*
- Well-Tempered Clavier, Book I Johann Sebastian Bach
Prelude and Fugue in F Minor (1685-1750)
Prelude and Fugue in A-flat Major
- Well-Tempered Clavier, Book II
Prelude and Fugue in F Minor
Prelude and Fugue in A-flat Major
- Organbook (1967-1978) William Albright
Basse de trompette (1944-1998)
Jig for the feet
Nocturne
Chorale Prelude

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Je dis que rien ne m'épouvante.....Georges Bizet
(1838-1875)

Michelle Nuti, Soprano
Kristin Jones, Piano

L'Art de toucher le claveçin.....François Couperin
Second Prélude (1668-1733)
Quatrième Prélude

Michael Salazar, Harpsichord

Sonata in G Major, Hob. XVI: 40.....Joseph Haydn
Allegretto e innocente (1732-1809)
Presto

Charles Leferink, Piano

Dance Preludes.....Witold Lutoslawski
I. Allegro Molto (1913-1994)
II. Andantio
III. Allegro giocoso

Ben Werne, Clarinet
Kristin Jones, Piano

Concertino I.....Michael Haydn
I. Larghetto (1737-1806)

Vanessa Quirarte, Horn
Kristin Jones, Piano

Variations on “La ci darem la mano”, WoO 28..Ludwig van Beethoven
Theme. Andante (1770-1827)

- I. Allegretto
- II. L'istesso tempo
- III. Andante
- IV. Allegro moderato
- V. Moderato
- VI. Lento espressivo
- VII. Allegretto scherzando
- VIII. Allegretto giocoso
- Coda. Vivace, Andante

Bethany Buschkill, Oboe
Anna Hartig, Oboe
Stacey Cloum, English Horn

Thursday, March 20, 2008
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

FACULTY RECITAL

KARA DERAAD SANTOS
FLUTE

Tuesday, March 25, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

KARA DERAAD SANTOS, FLUTE

THOMAS DRURY, PIANO

PROGRAM

Fantasie, Op. 79	Gabriel Fauré (1845-1924)
Partita in A Minor for Flute Solo	J.S. Bach (1685-1750)
Allemande	
Corrente	
Sarabande	
Bourrée Anglaise	

INTERMISSION

Canzone	Samuel Barber (1910-1981)
Sonata for Flute and Piano, Op. 14	Robert Muczynski (b. 1929)
Allegro deciso	
Scherzo	
Andante	
Allegro con moto	

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata in G, Op. 79..... Ludwig van Beethoven
I. Presto alla tedesca (1770-1827)

Karol Farris, Piano

Sonata in D Major, Hob XVI: 37..... Joseph Haydn
II Largo e sostenuto (1732-1809)
III. Presto ma non troppo

Aaron Riedford, Piano

Cello Concerto in D Minor..... Edouard Lalo
I. Lento-Allegro Assai (1823-1892)

Loren Veazey, Cello
Helen Skuggedal Reed, Piano

Préludes, Bk. II..... Claude Debussy
La Puerta del vino (1862-1918)

Tyler Simpson, Piano

La Cheminee du Roi Rene..... Darius Milhaud
I. Cortège (1892-1974)

- II. Aubade (Morning Serenade)
- III. Jongleurs (Jugglers)
- IV. La Maousinglade
- V. Joutes sur L'arc (Jousts on the Arc)
- VI. Chasse a Valabre (Hunting at Valabre)
- VII. Madrigal - Nocturne

Ashley Baker, Flute
Ashley Junker, Oboe
Ben Werne, Clarinet
Brian Naas, Bassoon
Kendra Syversen, Horn

Thursday, March 27, 2008
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

JENNIFER WELDY, MEZZO-SOPRANO

ERICA SAMPLES, GUITAR

MARY BETH MOWREY, PIANO

CARA BATEMA, GUITAR

Sunday, March 30, 2008

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Suite del Recuerdo José Luis Merlin
1. Evocacion (b. 1952)

Dove sei amato bene G. F. Handel
(1685-1759)

Prelude No. 3 Heitor Villa-Lobos
(1887-1959)

Autumne Gabriel Fauré
Green (1845-1924)
Les Berceaux

You and I R. Butturi
(b. 1945)
M. Kincaid
(b. 1950)

An die Musik	Franz Schubert
Der Musensohn	(1797-1828)
Auf dem Wasser zu singen	
Un Dia de Noviembre	Leo Brouwer
	(b. 1939)
Faites-lui mes aveux	Charles Gounod
from <i>Faust</i>	(1818-1893)
Nocturno	Johann Kaspar Mertz
	(1806-1856)
Dear, If You Change	John Dowland
	(1562-1626)
	ed. Joseph Iadone

Jennifer Weldy performs this recital in partial fulfillment of the Bachelor of Arts degree in music. She is a student of Jon Truitt.

Erica Samples performs this recital in partial fulfillment of the Bachelor of Music in Music Management degree. She is a student of Renato Butturi.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

JACLYN CHRISTINE DAUBLE, SOPRANO

PATRICK RITSCH, PIANO AND TENOR

JEFF THORNTON, PIANO

HEATHER COTTRELL, SOPRANO

Sunday, March 30, 2008

Wheeler Concert Hall

2:30 p.m.

PROGRAM

O Kühler Wald Johannes Brahms
(1833-1897)

Die Lotosblume Robert Schumann
Du bist wie eine Blume
In der Fremde
(1810-1856)

La Regata Veneziana Gioacchino Rossini
1. Anzoleta avanti la regata
2. Anzoleta co passa la regata
3. Anzoleta dopo la regata
(1792-1868)

Le Bestiaire ou Cortège d'Orphée Francis Poulenc
Le dromadaire
La chèvre du Thibet
La sauterelle
Le dauphin
L'écrevisse
La carpe
(1899-1963)

Bisogno aver coraggio	Wolfgang A. Mozart
from <i>Don Giovanni</i>	(1756-1791)
Glitter and Be Gay	Leonard Bernstein
from <i>Candide</i>	(1918-1990)

Jaclyn Dauble performs this recital in partial fulfillment of the Bachelor of Music in Music Education degree. She is a student of Jon Truitt.

Ushers provided by Sigma Alpha Iota
 Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

AMBER M. CARTER, SOPRANO

RICHARD SEARS II, COUNTER TENOR

PATRICK RITSCH, PIANO, HARPSICHORD

LOREN VEAZEY, CELLO

Sunday, March 30, 2008

Wheeler Concert Hall

4:00 p.m.

PROGRAM

Recitative: Servasi alla mia bella George Frideric Handel
(1685-1759)

Aria: Amor commanda
from *Floridante*

Le colibri Ernest Chausson
(1855-1899)

Le charme

Hébé

Ständchen Franz Schubert
(1797-1828)

Du bist die Ruh

Nacht und Träume

BRIEF INTERMISSION

Tristes apprêts Jean-Philippe Rameau
 from *Castor et Pollux* (1683-1764)

I Wish I Had the Shepherd's Lamb Traditional, Glens of Antrim
 Lilliburlero Set by John Edmunds
 The Weaver's Daughter Traditional, County Donegal

Duetto buffo di due Gatti Gioachino Rossini
 (1792-1868)

Amber M. Carter performs this recital in addition to the requirements of the Bachelor of Arts degree in music. She is a student of Gregory B. Rike.

Ushers provided by Sigma Alpha Iota
 Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

ARTISTS-IN-RESIDENCE

EYKAMP STRING QUARTET

Tuesday, April 1, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
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Civic Mission... Sacred Trust

BIOGRAPHIES

Gared Crawford, Violinist, is the newly appointed acting concertmaster of the Evansville Philharmonic Orchestra. He is a recent graduate of Northwestern University, and in 2006-07 he served as the associate concertmaster of the South Bend Symphony. In 2005 he served as concertmaster for the Chautauqua Festival Orchestra. During his studies, Crawford performed as soloist with the Oberlin Conservatory Orchestra as well as the Philharmonia Orchestra of Northwestern University. He was also a Grand Prize recipient in the 55th annual Colemann Chamber Music Competition, and from 2001 to 2003 he gave nationwide performances with the Erato String Quartet.

Mae Lin, Violinist, serves as the acting associate concertmaster of the Evansville Philharmonic Orchestra for the 2007-08 season. A native of Seattle, Lin earned a Bachelor of Music and a Master of Music in performance from the Juilliard School where she studied with Naoko Tanaka. At Juilliard, she participated as concertmaster of the Juilliard Symphony and was a member of the Axiom Ensemble, a group dedicated to the performance of contemporary music. She has attended the Aspen Music Festival where she was a recipient of the Orchestral and Mentor Fellowship, the New York String Orchestra Seminar, and the Spoleto, Italy, Music Festival. Most recently, she attended the Verbier Music Festival in Switzerland where she served as associate concertmaster of the Festival Orchestra under renowned conductors Zubin Mehta, Esa-Pekka Salonen, and Mikael Pletnev. In 2007, Lin was accepted to the New World Symphony as a fellow. She also enjoys improvising and playing with rock bands.

Craig Bate, Violist, serves as acting principal violist of the Evansville Philharmonic Orchestra and is principal violist of the Owensboro Symphony Orchestra. A graduate of the Juilliard School and Indiana University, Bate has appeared as a soloist throughout the United States. He recently performed in Bloomington as the winner of Indiana University's concerto competition. He attended the Aspen Music Festival as a fellowship recipient for four years and the New York String Orchestra Seminar, led by Jaime Laredo in Carnegie Hall. Bate was the Grand Prize Winner at the 2002 International Gee Viola Competition in Aspen, Colorado. At age 17, he won a position with the Madison Symphony Orchestra where he was offered tenure two years later. In 2006-07 he also held the position of principal violist of the Terre Haute Symphony Orchestra.

Kevin Bate, Cellist, was recently appointed acting principal cellist of the Evansville Philharmonic Orchestra. A native of Milwaukee, Wisconsin, Bate is an active soloist and chamber musician. He has soloed with orchestras in Europe and North America and has given recitals on both continents. As a champion of contemporary music, Bate has premiered several new compositions and has collaborated in recording new works under the Summit label. Bate earned a Bachelor of Music from DePauw University and a Performance Diploma from Indiana University, where he worked with the master cellist Janos Starker.

*The Eykamp String Quartet is made possible
by the special underwriting of Rita, Richard, and Dorothy Eykamp,
friends of the University of Evansville, and the Evansville Philharmonic Orchestra.*

EYKAMP STRING QUARTET

PROGRAM

String Quartet No. 3 in B-flat Major, Op. 67 Johannes Brahms
Vivace (1833-1897)
Andante
Agitato, Allegretto non troppo
Poco allegretto con variazioni

INTERMISSION

String Quartet No. 2 in F Major, Op. 92 Sergei Prokofiev
Allegro sostenuto (1891-1953)
Adagio
Allegro

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

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DEPARTMENT MUSIC

GUEST RECITAL

PRESTIGE CLARINET QUARTET

Wednesday, April 2, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PRESTIGE CLARINET QUARTET
JOHN KUROKAWA, CLARINET
JANICE MINOR, CLARINET, E-FLAT CLARINET
SARAH NOWLIN, CLARINET
ANTHONY COSTA, CLARINET, BASS CLARINET

PROGRAM

Canonic Suite Elliot Carter
I. Deciso (b. 1908)

Birdwatching (*A Fancier's Handbook*) Michael Henry
I. Swallows Fleeting (b. 1963)
II. Sparrows Bickering
III. Vultures Looming
IV. Capercaillies Courting
V. Roadrunners Racing
VI. Phoenix Rising

Bagatelle Clare Grundman
(b. 1948)

Divertimento Alfred Uhl
I. Allegro (1909-1993)
II. Andante, sostenuto, molto espressivo
III. Allegro con brio

INTERMISSION

Crumhorn Anthology

Philov Michael Praetorius
(1571-1621)

Padouana Johann Hermann Schein
(1586-1630)

EXCERPT MANIA! Daniel Lochrie
(b. 1961)

Die Kunst der Klarinette Ian Holloway
Variations on *Colonel Bogey* (b. 1952)

- I. Introduction
- II. Serenade
- III. Sequence I
- IV. Fugue
- V. Tango
- VI. Rondo

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UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Lilacs.....Sergei Rachmaninoff
(1873-1943)

Alyssa Mandel, Mezzo-Soprano
Karol Farris, Piano

Sérénade.....Ernest Chausson
(1855-1899)

Gretchen Otness, Soprano
Jennifer Nowacki, Piano

L'Art de toucher le clavecin.....François Couperin
Huitieme Prelude (1668-1733)

Jeremy Webster, Harpsichord

Danza, danza, fanciulla gentile.....Francesco Durante
(1684-1755)

Stephanie Voll, Mezzo-Soprano
Jeremy Webster, Harpsichord

Sonata.....Arnold Bax
I. Molto Moderato (1883-1953)

Amanda Watson, Clarinet
Kristin Jones, Piano

Balladen, Op. 10, No. 1.....Johannes Brahms
(1833-1897)

Hannah Naas, Piano

Cinq Pieces Pour Le Hautbois.....Antal Doráti
V. Légerdemain (Le “spiel” & Le “trick”) (1906-1988)

Ashley Junker, Oboe

Suite No. 3 in C Major, Prelude.....Johann Sebastian Bach
(1685-1750)

Danielle Gomez, Viola

Sonate.....Paul Hindemith
II. Lebhaft (1895-1963)

Melissa Heckner, Clarinet
Kristin Jones, Piano

Ah! Je veux Vivre.....Charles Gounod
(1818-1893)

Courtney Vaal, Soprano
Matthew Vanover, Piano

Thursday, April 3, 2008
Wheeler Concert Hall
11:00 a.m.

Welcome to the
Friends of UE Music

Rite of Spring



*In celebration of the career of
Distinguished Professor Edwin Lacy upon his retirement*

Friday, April 4, 2008
Evansville Museum of Arts, History, and Science

Reception music provided by Montourage
Monte Skelton, Saxophone
Zach Guenzel, Piano
Matt Courtney, Bass
Jon Kern, Drums

Welcome
Laurel Vaughn
President, FUEM Board of Directors

Dinner

A Time of Recognition

Music Program

Early Hungarian Dances from the 17th Century Ferenc Farkas
Intrada
Lassú (Slow Dance)
Lapockás Tánc (Shoulder-Blade Dance)
Ugrós (Leaping Dance)

Dance Suite Norman Hallam
Charleston

Harlaxton Quintet
Kara DeRaad Santos, Flute
Elizabeth Robertson, Oboe
Thomas Josenhans, Clarinet
Edwin Lacy, Bassoon
Erin Schmidt, Horn

Friends of UE Music 2007-2008 Membership

Virginia Adye
 Wilton Aebersold
 Gary and Cornelia Ahrens
 Frank and Pauline Amodio
 Ray and Mae Arensman
 Richard and Diane Arneson
 Ronald and Beverly Attinger
 Garry and Suzanne Bailey
 Betty Barning
 Bill Beard
 Terry Becker
 Jean Beckman
 Helen Belleville
 Martin and Lois Bender
 Louise Benton
 Jeffrey and Erin Berger
 John Bergin
 Warren Besing
 Dana Bobbitt
 Carrie Boedeker
 Andrea Bonsignore
 William Bootz
 Paul and Joetta Bowman
 Dorothy Bray-Seibert
 Elaine Brewer
 Charles Briel
 Bennett and Carol Britt
 Ruth Bromm
 James Bursen
 Wilfred and Connie Bussing
 Renato and Debra Butturi
 Cathy Buxton
 Susan Calovini
 Richard Carl
 Karla Carlile
 Robert and Ann Carnahan

Brent and Gina Chanley
 Harold and Shirley Clark
 Nancee Clark
 Samuel Clifford
 Donald and Jane Cloum
 Larry and Patricia Colter
 Stephen Colvin
 William and Margaret Connolly
 Debra Cordell
 Mary Crouch
 David and Naomi Curtis
 Gregory and Michelle Czerkowski
 Ira Dale Jr.
 Carol Dallinger
 Dorothy Dallinger
 Carol Davis
 Olive Davis
 James and Elizabeth Dodd
 Susan Doye
 Michael and Nancy Drake
 Andrew and Jamie Elkins
 Jesse and Phyllis Elliott
 Ellen Essig
 Dick and Rita Eykamp
 Janice Farmer
 Robert Fenneman
 Judith Fiddick
 Tim and Anne Fiedler
 Isabella Fine
 David and Jean Freeze
 Robert Froelich
 Jerry Frohbieter
 Marcia Fuller
 Will and Cindy Furling
 Anne Geissinger
 Martha Glazebrook

Mark and Patricia Gomez
 Rena Goss
 Matthew Graham and Katie Waters
 Wallace and Barbara Graves
 Ron and Ginger Greenfield
 Carol Grimm
 William and Phyllis Grimm
 Bill and Jeneen Gumula
 David Guy
 Debbie Haferkamp
 Paul Hagan
 Ruth Hall
 Ralph Hanna
 Jerry and Bethalee Harpst
 Arthur and Waneta Hart Jr.
 William Hart
 Raymond and Patricia Heckner
 Norman and Catherine Heim
 John and Mary Heumann
 Ann Hilmo
 Joe and Suzanne Hopkins
 Edward Howard
 Othmar and Julia Jacobs
 Amy Jarman
 Steve and Sally Jennings
 James Jett
 Stephen and Loretta Johnston
 Jerry Jones
 Wayne and Kristin Jones
 John and Elizabeth Jordan
 Thomas and Barbara Josenhans
 Debbie Kassenbrock
 Robb and Judy Kell

Dick and Marjorie Kemper	William and Lynn Penland	Alan and Barbara Solomon
Mary Kempf	David and Jean Peters	William and
Rosemary Kennedy	Mel Peterson	Marylu Sonntag
Clark and	Carol Pettys	Lois Spradley
Margaret Kimberling	Watez Phelps	Ernest and Nancy Stair
George and Frances Klinger	Richard and Vicky Potts	John Streetman III
David and Donna Knapp	Mary Record	Robert Swaney
William and	Douglas Reed	Linda Sykes
Charlotte Knapp	Sue Reel	Charles and Vivian Taylor
John and Carol Koehler	Thomas and Kathy Rice	Ralph and Jean Templeton
Mary Kohlmeyer	William Ridgway	Dominic Thompson
Don and Jean Korb	Gregory Rike	Mary Topper
Butch and Kittye Kuester	Glenn Roberts	Robert Trach
Susan Kupisch	Elyse Roberts	Wayne and
Edwin and Beverly Lacy Jr.	Brent and Elizabeth	Florence Treberg
Richard and Lisa Lance	Robertson	Jon and Beth Truitt
Donald Lashley	Howard and	Garnet and Gina Ungar
Robert Levi	Shirley Rosenblatt	Laurel Vaughn
Tom and Rebecca Listenfelt	Michael Sackett	Scott and Roberta Veazey
Donald and Lillian Lurye	Robin Sanabria	James and Marianna Vogel
David Martin	James Sanders	Harlan and
David and	Kara Santos	Edna Mae Waltz
Stephanie Matthews	Alfred and Kitty Savia	Joan Watson
Dianne McCarty	Gary and Joyce Schaar	Joseph Webb
Mardelle McCormick	John Schernekau	Pat Weiner
Raleigh and	Jeremy and Erin Schmidt	Stan and Sally Werne
Dolores McGary	Jack and Sue Schriber	Donald and Ethel Weston
Helen McKinney	John H. and	Thomas Wilhelmus
Darrell and Eula Megli	Ginny Schroeder	Jessica Williams
Gary Miles	John C. and	Melissa Williams
James and	Diane Schroeder	Eulalie Wilson
Mary Kay Muehlbauer	Richard and	Kevin Wilson
Jo Anne Mueller	Patrice Schroeder	Tresa Wilson
Dean Musson	Chris and Mary Seitz	Lloyd Winnecke and
Glover and Phyllis Myles	Nancy Shepard	Carol McClintock
Stanley and Joan Nevill	Carl Shepherd	Steven and
Tom and Charlotte Niksch	Helen Siegel	Susan Worthington
Bob and Billie Northerner	Rebecca Simpson	Yao-Hua and Peiyu Wu
Neal and Cindy Nowacki	Helen Skueggel-Reed	Mary Wylie
Diane O'Brien	Margaret Slaughter	Jo Zausch
Duane and Rita Otness	Steve and Vicki Small	Timothy Zifer
Pat and Melba Patberg	Alfred Snyder	

Cutting Edge	Doug Beach
St. Louis Blues March	W. C. Handy arr. Alan Glasscock
Lady Bird	Tadd Dameron arr. Mark Taylor
Better Git Hit in Your Soul	Charles Mingus arr. Andrew Homzy

Jazz Ensemble I
Edwin Lacy, Director

Saxophones

Monte Skelton, Alto
Pete Anderson, Alto
Brian Bosley, Tenor
Susan Reynolds, Tenor
Jon Bolin, Bariton

Trumpets

Lauren Hart
Luis Rojas
Frank Blubaugh
Brittany Chidester
Cassandra Weybright

Trombones

Allaina Bush
Andrew Riederer
Shawn Hulfachor
David Lakeman

Rhythm

John Posey, Piano
Lance Hueston, Guitar
Kaleo Ha'o, Bass
Jon Kern, Drums

We would like to thank our generous patrons
for underwriting this evening's event.

Jeffrey and Erin Berger

Judith Fiddick

Clark and Margaret Kimberling

William and Charlotte Knapp

John and Carol Koehler

Stanley and Joan Nevill

Jack and Sue Schriber

John C. and Diane Schroeder

John Streetman III

Laurel Vaughn

Scott and Roberta Veazey

Thomas and Linda Wilhelmus

Evansville Philharmonic Orchestra



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

DEPARTMENT MUSIC

JUNIOR RECITAL
ELIZABETH GRONDIN, VIOLIN

JOHN POSEY, PIANO
LOREN VEAZEY, CELLO

Saturday, April 5, 2008
Wheeler Concert Hall
1:00 p.m.

PROGRAM

Sonata No. 2 in A Minor, BWV 1003 Johann Sebastian Bach
(1685-1750)

I. Grave
II. Fuga
III. Andante
IV. Allegro

Duet in G Minor Elizabeth Grondin
(b. 1987)

Concerto No. 2 in D Minor, Op. 22 Henryk Wieniawski
(1835-1880)
I. Allegro moderato
II. Romance
III. Allegro con fuoco – Allegro moderato (a la zingara)

Elizabeth Grondin performs this recital in partial fulfillment of the Bachelor of Music degree in performance. She is a student of Carol Dallinger.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

STUDENT RECITAL

ASHLEY BAKER, FLUTE

BRIAN BOSLEY, ALTO SAXOPHONE

KRISTIN JONES, PLANO

TOM DRURY, PLANO

Saturday, April 5, 2008

Wheeler Concert Hall

4:00 p.m.

PROGRAM

Sonata in E^b Major, BV 1031 Johann Sebastian Bach
 I. Allegro moderato (1685-1750)
 II. Siciliana
 III. Allegro

Concerto in E Minor, Op. 102 Jascha Gurewicz
 I. Maestoso (1896-1938)
 II. Andante sostenuto
 III. Presto

Sonatina for Flute and Piano Eldin Burton
 I. Allegro grazioso (1913-1985)
 II. Andantino sognando
 III. Allegro giocoso

- Sonate Paul Hindemith
I. Ruhig bewegt (1895-1963)
II. Lebhaft
III. Sehr Langsam
IV. Lebhaft
- Épitaphe de Jean Harlow, Op. 164 Charles Koechlin
(1867-1950)

*This recital is performed in addition to the requirements for the
Bachelor of Music in Music Education degree.
Ashley Baker is a student of Kara DeRaad Santos.
Brian Bosley is a student of Edwin Lacy.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

SENIOR RECITAL
DANIELLE A. GOMEZ, VIOLA
KRISTIN JONES, PIANO

Saturday, April 5, 2008
Wheeler Concert Hall
2:30 p.m.

PROGRAM

- Sonata in A Minor, D. 821, "Arpeggione" Franz Schubert
I. Allegro moderato (1791-1828)
- Quatre Visages pour Alto et Piano Darius Milhaud
I. La Californienne (1892-1974)
- Suite No. 3 in C Major, BWV 1009 Johann Sebastian Bach
I. Prelude (1685-1750)
- Adagio and Allegro for Viola and Piano, Op. 70 Robert Schumann
(1810-1856)

*Danielle Gomez performs this recital in partial fulfillment of the
Bachelor of Music in Music Therapy degree.
She is a student of Carol Dallinger.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

UNIVERSITY ORGAN SERIES HATSUMI MIURA GUEST ORGANIST

Saturday, April 5, 2008
First Presbyterian Church
Evansville, Indiana
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

C.B. FISK ORGAN, OP. 98

Designed and built by C. B. Fisk Inc. of Gloucester, Massachusetts, the organ has 29 stops and 1,922 pipes. C. B. Fisk was founded in 1961 by Charles B. Fisk. A person of many interests and talents, Fisk chose organ building as the profession to combine his extraordinary aptitude in physics and his lifelong love of music. Over the past 50 years, C. B. Fisk has been called on to build organs in a variety of academic, church, and concert hall settings, filling a wide range of musical needs.

The visual and mechanical design of First Presbyterian Church's organ began in December 1989. The organ was delivered early in January 1991, and during the remainder of January, the organ was set up in the balcony. From February through June, the Fisk artisans refined the voicing of all pipes and moving parts of the organ. The organ was formally dedicated to the Glory of God on October 20, 1991.

Great, 58 notes

Prestant	16'	58 pipes
Principal	8'	58 pipes
Spire Flute	8'	58 pipes
Harmonic Flute	8'	46 pipes ^{*1}
Octave	4'	58 pipes
Chimney Flute	4'	58 pipes *
Twelfth	2 $\frac{2}{3}$ '	58 pipes
Fifteenth	2'	58 pipes
Seventeenth	1 $\frac{3}{5}$ ' (to f ³)	54 pipes
Mixture	IV-VI	304 pipes
German Trumpet	8'	58 pipes
Bass Claironet	16'	58 pipes *

Swell, 58 notes

Bourdon	16'	46 pipes ²
Violin Diapason	8'	58 pipes
Celeste	8' (from C ⁰)	46 pipes
Stopt Diapason	8'	58 pipes *
Italian Principal	4'	58 pipes
Nazard	2 $\frac{2}{3}$ '	58 pipes
Doublet	2'	58 pipes
Tierce	II (to d ³)	105 pipes *
Sharp	IV	210 pipes
Hautboy	8'	58 pipes *
French Trumpet	8'	58 pipes

Pedal, 30 notes

Open Wood	16'	30 pipes *
Prestant	16'	30 notes ³
Bourdon	16'	30 pipes *
Octave	8'	30 pipes
Super Octave	4'	30 pipes *
Trombone	16'	30 pipes *
Trumpet	8'	30 pipes *

Accessories

Tremulant
Wind Stabilizer
Couplers:
Swell to Great
Great to Pedal
Swell to Pedal
Combination Pedals:
Two adjustable pairs of combination pedals ("on" and "off")
Key Action: Direct mechanical
Stop Action: Direct mechanical

¹CC-BB from No. 3

²CC-BB from No. 26

³From No. 1

*Partly or completely reconditioned old pipework

HATSUMI MIURA

Hatsumi Miura is the resident organist for C. B. Fisk's Opus 110 at Yokohama Minato Mirai Hall in Japan, and she teaches organ at Ferris University in Yokohama. She has also taught at the Gregorian Institute in Tokyo and was an associate professor of music education at Rikkyo University in Tokyo.

Miura's concert series at Yokohama Minato Mirai Hall regularly draws large and enthusiastic audiences. Now entering its tenth year, the average attendance at these famous monthly "dollar concerts" at Yokohama Minato Mirai Hall continues to be in excess of 1,200 persons.

Miura started her musical education at the age of five on the piano. At 15, she started studying the organ with Michiko Kikuchi in Tokyo. She continued her study of the organ at Tokyo National University of Fine Arts and Music, where she studied with Tsuguo Hirono, earning a Bachelor of Music in 1982. Thereafter during the summers, she often traveled to Europe to continue her education with the noted Swiss organist Guy Bovet. In 1995 Miura was accepted into the Artist's Diploma program at the New England Conservatory in Boston, studying with renowned organist and teacher Yuko Hayashi. After being awarded the coveted Artist's Diploma in 1997, she returned to Japan, where she is highly sought as an organ soloist.

In addition to winning competitions in Japan and Switzerland, she has performed in Holland, Denmark, Germany, Italy, Poland, and the United States. Miura was invited to perform in two American Guild of Organists national conventions – first in Seattle in 2000 playing concertos with the Seattle Symphony (including the premiere of a commissioned concerto by Robert Sirota) and then in 2002 in Philadelphia playing a solo organ recital on a new instrument by Mander of England. In 2002 she was invited to perform again with the Seattle Symphony, this time on the symphony's subscription series. She will be featured at the Boston AGO regional convention in 2009.

In 2003, Miura recorded her first commercial compact disc on the Loft label. This recording was made to celebrate the fifth anniversary of Yokohama Minato Mirai Hall and its organ. It showcases the many colors of the C. B. Fisk Opus 110 in a varied program. In a review of the disc, *The American Organist* magazine glowingly comments on Miura: "The resident artist is precisely that; she plays as a painter wields a palette, choosing and mixing colors lavishly without ever overdoing it. Under her hands, Bach, Krebs, Beethoven, Yamada, Bovet, Alain, Guilmant, and Widor come equally alive."

In November 2007 in a ceremony at the Yokohama Art Museum, the mayor of the city presented Miura with a commendation and award for her contributions to art and music in Yokohama. This annual award is given to encourage those exceptional people who strive to bring art and music to the people of the city and help to bring recognition to the city of Yokohama.

HATSUMI MIURA, ORGAN

PROGRAM

Incantation pour un jour saint Jean Langlais
(1907-1991)

Toccata Quarta per l'organo da sonarsi alla levatione Girolamo Frescobaldi
(1583-1643)

Les corps glorieux Olivier Messiaen
I. Subtilité des corps glorieux (1908-1992)
V. Force et agilité des corps glorieux

Choral No. 2 en si mineur César Franck
(1822-1890)

Allein Gott in der Höh sei Ehr, BWV663 Johann Sebastian Bach
Praeludium et Fuga in C, BWV545 (1685-1750)

University Organ Series concerts are presented
with support from the Patricia H. Snyder Concert and Lecture Series.

DEPARTMENT MUSIC

JAZZ ENSEMBLES

Sunday, April 6, 2008
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
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PERSONNEL

JAZZ ENSEMBLE II

Renato Butturi, Director

Saxophones

Kenny Grant, Alto
Chelsea Ruxer, Alto
Stephanie Myers, Tenor
Anna Hartig, Tenor
Ryan Persinger, Baritone

Trombones

John Sakel
Monte Skelton
Darrell Megli
Eugene Cooper

Trumpets

Taylor Barnett
Zeke Vosmeier
Cameron Green
Tom Hardin

Rhythm

Malora Huggins, Piano
Jeffry Osman, Guitar
Christin Spurlin, Bass
John Kern, Drums

JAZZ ENSEMBLE I

Edwin Lacy, Director

Saxophones

Monte Skelton
Pete Anderson
Brian Bosley
Susan Reynolds
Jon Bolin

Trombones

Allaina Bush
Andrew Riederer
Shawn Hulfachor
David Lakeman

Trumpets

Lauren Hart
Luis Rojas
Frank Blubaugh
Brittany Chidester
Cassandra Weybright

Rhythm

John Posey, Piano
Lance Hueston, Guitar
Kaleo Ha'O, Bass
John Kern, Drums

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JAZZ ENSEMBLES

PROGRAM

Jazz Ensemble II

Dimensions in Blue	Sammy Nestico
Night and Day	Cole Porter arr. Dave Wolpe
Eager Beaver	Stan Kenton arr. Dave Wolpe
Come Rain or Come Shine	Harold Arlen arr. Paul Jennings
Early Afternoon Blues	Chick Corea arr. Mark Taylor
Good News	Sammy Nestico
Give Me the Simple Life	Rube Bloom arr. Dave Wolpe

Jazz Ensemble I

Shufflin' the Blues Away	Mike Carubia
St. Louis Blues March	W. C. Handy arr. Alan Glasscock
A Warm Breeze	Sammy Nestico
Blue Bossa	Kenny Dorham arr. Mark Taylor
Jelly Roll	Charles Mingus arr. Sy Johnson
Better Get Hit in Your Soul	Charles Mingus arr. Andrew Homzy

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

WIND ENSEMBLE SPRING CLASSICS

Monday, April 7, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Timothy Zifer, Director

Flute I
Kara Santos*

Flute II
Devin Haynes

Flute III
Kerri Kappler

Flute IV
Stephanie Gosser

Flute V
Ashley Baker

Flute VI
Kellie Schallert

E^b Clarinet
Ben Werne

Clarinet I
Thomas Josenhans*

Clarinet II
Natasha Judy

Clarinet III
Karol Farris
Jessica McCowin

Clarinet IV
Amanda Watson
Andy Scudder

Clarinet V
Rashanda Pease
Carrie Schindler

Clarinet VI
Melissa Heckner
Virginia Niese

Bass Clarinet
Ryan Persinger

E^b Contra Bass Clarinet
Stephanie Myers

B^b Contra Bass Clarinet
Meaghan Herald

Contra Bassoon
Edwin Lacy*

Soprano Saxophone
Monte Skelton

Alto Saxophone
Brian Bosley

Horn I
Erin Schmidt*

Horn II
Art Adye

Horn III
Kendra Syversen

Horn IV
Vanessa Quirarte

Horn V
Dominic Huether

Horn VI
Chris Travis[†]

Trumpet I
Lauren Hart

Trumpet II
Cassandra Weybright

Trumpet III
Taylor Barnett

Trumpet IV
Luis Rojas

Trumpet V and Cornet
Frank Blubaugh

Trumpet VI and Cornet
Cameron Green

Flugel Horn
Dean Musson*

Trombone I
William Bootz*

Trombone II
Allaina Bush

Trombone III
Andy Riederer

Trombone IV
Caleb Tomlinson

Trombone V
Nate Hillard[†]

Trombone VI
Neil Parsons[†]

Euphonium I
Kristina Lu'uloa

Euphonium II
Donald Bookout[†]

Tuba I
Katie Weihbrecht

Tuba II
Charlie Dewig[†]

Double Bass
Kaleo Ha'ó
Shawn Hulfachor

Keyboard
Malora Huggins

Harp
Emily Sights[†]

Percussion
Eric Garcia*
William Shaltis*
Andy Noelle
Jon Kern
Michael Dunbar
Brandon Hagen
Zach Guenzel

Additional Personnel for Liquid Ebony

Oboe
Ashley Junker
Stacey Cloum
Bethany Busckill

Tenor Saxophone
Chris Ashworth

Baritone Saxophone
Cara Yates

Bassoon
Daniel Wheelock

*UE Faculty Member

[†]Community Member

PROGRAM NOTES

Liquid Ebony

Many instruments can express both exuberant joy and dark pathos, but the clarinet has the ability to express both almost at once, moving with liquid grace from one to the other. That is why it is such a perfect choice for Eastern European folk traditions, including well-known Klezmer music: it implores, not to forget about or deny life's difficulty, but to sing and dance joyously and defiantly in its midst.

It is this sense of the clarinet that informed the composition of this piece. On the surface, each movement is rather different in nature, but the tenacious reinterpretation of the same material in each is intended to reinforce the overlaying of contrasting emotions. The first is exuberant yet uncertain, the second introspective yet purposeful, the third a Bulgarian romp amidst an ominous reality.

Liquid Ebony was commissioned by Larry Combs and premiered by him in its version with piano at the 2003 Clarinet Fest in Salt Lake City, Utah. The wind ensemble version was commissioned by the West Point Band and premiered at the 2006 Clarinet Summit at West Point, with Larry Combs as soloist.

– Dana Wilson

Winds of Nagual

The *Winds of Nagual* is a tone poem in the tradition of the late nineteenth-century composer Richard Strauss. Drawing his inspiration from Strauss, Colgrass utilizes thematic transformation as a principle means of telling a story through sound. Based on *Tales of Power*, authored by Carlos Castaneda, the *Winds of Nagual* is about Castaneda's 14-year apprenticeship with Don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met Don Juan while researching hallucinogenic plants for his master's thesis in anthropology. Juan became Castaneda's mentor and trained him in pre-Columbian techniques of sorcery, the overall purpose of which is to find the creative self, what Juan calls the *nagual*.

This "musical fable" roughly parallels the events which occur in the *Tales of Power*, the first book in Castaneda's trilogy. While the listener need not have read the book to appreciate the music, the musical experience is heightened enormously if one is familiar with the trilogy. Colgrass uses a wide array of compositional techniques to transform the musical themes and reflect the personal transformation that the main characters of the book undergo.

Each of the characters has a musical theme: Juan's is dark and ominous, yet gentle and kind; Carlos' is direct and unsure. We hear Carlos' theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers, and altered states of reality. A comic aspect is added to the piece by Don Genero, a sorcerer friend of Juan's who frightens Carlos with fantastic tricks like disappearing and reappearing at will.

– Mitchell Fennell

SPRING CLASSICS

PROGRAM

Liquid Ebony Dana Wilson

I. Call

(b. 1946)

II. Prayer

III. Dance of Not Pretending

Thomas Josenhans, Clarinet Soloist

INTERVAL

Winds of Nagual Michael Colgrass

"The Dessert"

(b. 1932)

Quasi recitative

Don Juan emerges from the mountains

Carlos approaches Don Juan

Don Juan shows Carlos a new concept of himself

Don Genaro appears

Genaro clowns for Carlos

Genaro satirizes Carlos

Genaro laughs and leaps to a mountain top, and disappears

"Carlos Stares at the River and Becomes a Bubble"

...and travels with the water

Carlos tumbles in cascades of water

Juan jolts Carlos awake with a shrill voice

Carlos feels euphoric...

"Gait of Power"

Don Juan shows Carlos how to leap between boulders in the dark

Something moves in the dark

A terrifying creature leaps at Carlos...

Carlos exerts his will

"Asking Twilight for Calmness"

Carlos calls to the desert from a hilltop

Carlos dances

Carlos meditates

Carlos moves again

He feels a deep calm and joy

Nightfall

"Juan Clowns for Carlos"

"Last Conversation and Farewell"

Carlos leaps into the abyss...and explodes into a thousand views of the world"

DEPARTMENT MUSIC

UNIVERSITY SYMPHONY ORCHESTRA AND STRING ENSEMBLE

2008 ORCHESTRA TOUR



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

UNIVERSITY OF EVANSVILLE SYMPHONY ORCHESTRA AND STRING ENSEMBLE

The University Symphony Orchestra is a select musical ensemble of the University of Evansville Department of Music. Open to both music majors and non-music majors by audition, this 60-member ensemble performs four campus concerts each year and every third year is showcased on a national tour. Orchestra members also have the opportunity to perform with world class guest artists.

The University's String Ensemble is a select group of approximately 20 members. The group focuses on string literature for the small ensemble.

Outstanding string students at the University have a unique opportunity to perform professionally as contract players with the Evansville Philharmonic Orchestra. Qualified students may be invited to audition for the prestigious Evansville Philharmonic Orchestra String Fellowship.

Auditions for the University Symphony Orchestra are held during the first week of classes in the fall semester. Auditions are open to all students.

ERIC GARCIA, DMA *Director of Orchestral Activities*

Eric Garcia, director of orchestral activities and assistant professor of music at the University of Evansville, hails from Chicago where he served on the faculty of Saint Xavier University as orchestra director and professor of music theory. In Chicago, he held several conducting positions and appeared as a guest conductor with numerous orchestras. Most recently, he was invited to conduct the Northwest Festival Orchestra of Illinois where he worked with principal members of the Chicago Symphony Orchestra, Civic Orchestra of Chicago, and Saint Louis Symphony Orchestra. In addition, he served as assistant conductor of the Elmhurst Symphony Orchestra in Elmhurst, Illinois, and as a faculty member of the Sherwood Conservatory of Music of Chicago.

Garcia earned a Doctor of Musical Arts and a Master of Music in orchestral conducting from Northwestern University. As a doctoral student, he served as assistant conductor of the Contemporary Music Ensemble, and in this capacity he worked with such notable composers as John Adams, David Lang, Tristan Muriel, and Jay Alan Yim. He earned a Bachelor of Music in music theory and composition from the University of Texas where he studied with Dan Welcher and Stefan Kostka.

Garcia has studied at the distinguished American Academy of Conducting at the Aspen Music Festival. There he worked with master teachers David Zinman, Murry Sidlin, and Leonard Slatkin. Most recently, he was invited to participate in the International Conducting Workshop and Festival in Zlin, Czech Republic, hosted by the Bohuslav Martinu Philharmonic.

His principal conducting teacher is Victor Yampolsky. Additional conducting teachers include Peter Bay, Dan Lewis, and Larry Rachleff.

UNIVERSITY OF EVANSVILLE ORCHESTRA TOUR

PROGRAM

Finlandia, Op. 26 Jean Sibelius
(1865-1957)

Symphony Orchestra

Mock Morris Percy Grainger
(1882-1961)

String Ensemble

Billy the Kid Suite Aaron Copland
(1900-1990)

Symphony Orchestra

April 8

New Albany High School, New Albany, Indiana

April 9

Southport High School, Indianapolis, Indiana

April 10

Nashville School of the Arts, Nashville, Tennessee

April 11

Martin Luther King High School, Nashville, Tennessee

PERSONNEL

Eric Garcia, Director of Orchestral Activities

Violin 1

Elizabeth Grondin, Concertmaster – Junior, Performance, Mishawaka, Indiana
Alayna Faulkenberg – Freshman, Performance, Richmond, Indiana
Erin Walsh – Senior, Internet Technology Communication, Kansas City, Kansas
Samantha Knapp – Junior, Archaeology, Dayton, Ohio
Abby Carrasco – Sophomore, Psychology, Austin, Texas
Amanda Becht – Senior, Business Administration, New Albany, Indiana
Katie Welch – Freshman, Secondary Education French, Boulder, Colorado

Violin 2

Heather Smyser – Freshman, French, Indianapolis, Indiana
Daryl Repuelo – Freshman, Music Education, Evansville, Indiana
David Riedford – Freshman, Music and Business Management, Evansville, Indiana
Eliza Turbyfill – Freshman, Music Therapy, Danville, Kentucky
Erica Samples – Senior, Music Management, Evansville, Indiana

Viola

Danielle Gomez – Senior, Music Therapy, Encinitas, California
Mariah Smith – Junior, Music Therapy, Cincinnati, Ohio

Cello

Loren Veazey – Junior, Music Therapy and Music Education, Evansville, Indiana
Matt Williams – Junior, Music Education, Evansville, Indiana
Justin Carter – Junior, Music Education and Music Therapy, Evansville, Indiana

Bass

Kaleo Ha'ō – Sophomore, Music Management, Ewa Beach, Hawaii
Shawn Hulfachor – Junior, Music Education, Indianapolis, Indiana
Chris Doran – Freshman, Performance, North Vernon, Indiana

Flute

Ashley Baker – Junior, Music Education, Bolingbrook, Illinois
Kellie Schallert – Junior, Music Therapy and Psychology, Greenwood, Indiana
Kerri Kappler – Freshman, Music Education, Evansville, Indiana

Oboe

Ashley Junker – Sophomore, Music Education, Belleville, Illinois
Stacey Cloum – Junior, Music Management, Kokomo, Indiana

Clarinet

Chelsea Ruxer – Junior, Creative Writing and Philosophy, Jasper, Indiana
Ben Werne – Sophomore, Music Education, Jasper, Indiana

Bassoon

Daniel Wheelock – Junior, Music Education, Boonville, Indiana
Cassandra Weybright – Sophomore, Music Education, Kankakee, Illinois

Horn

Kendra Syversen – Junior, Psychobiology and Music, Phoenix, Arizona
Dominic Huether – Junior, Creative Writing, Jasper, Indiana
Vanessa Quirarte – Senior, Music Therapy, Lowell, Indiana
Veronica Zorn – Freshman, Creative Writing, Eugene, Oregon

Trumpet

Frank Blubaugh – Sophomore, Music Performance and Education, Evansville, Indiana
Taylor Barnett – Sophomore, Music Management, Boonville, Indiana
Luis Rojas – Senior Music Management, Guatemala City, Guatemala

Trombone

Allaina Bush – Senior, Music Education, Champaign, Illinois
Andrew Riederer – Freshman, Music Therapy, Waunakee, Wisconsin
Patrick Ritsch – Senior, Music Education, Crossville, Illinois

Percussion

Michael Dunbar – Sophomore, Music Management, Evansville, Indiana
Brandon Hagen – Junior, Music Management, French Lick, Indiana
John Kern – Freshman, Performance, Evansville, Indiana

Piano

John Posey – Sophomore, Music Performance, Norcross, Georgia

UNIVERSITY OF EVANSVILLE

DEPARTMENT OF MUSIC

Faculty

William Bootz, DMus
Department Chair, Music Theory

Renato Butturi
Guitar, Jazz Band

Debra Cordell
Music Therapy

Carol Dallinger
Violin, Viola, Suzuki

Anne Fiedler
Piano, Music Theory

Erzsébet Gaál Rinne
Harp

Eric Garcia, DMA
Director of Orchestral Activities, Theory

Anne Geissinger
Voice

John Jordan, PhD
Music History, Music Appreciation

Thomas Josenhans, DMA
Clarinet, Music Management

Edwin Lacy, DMus
Bassoon, Saxophone, Jazz Band

Dennis Malfatti, DMA
Director of Choral Activities, Choral Music Education

Dean Musson
Instrumental Music Education, Bands

Douglas Reed, DMA
Organ, Harpsichord

Gregory Rike, DMA
Voice

Elizabeth Robertson, DMus
Oboe

Kara Santos, DMA
Flute

Erin Schmidt
Horn

William Shaltis
Percussion

Jon Truitt, DMA
Voice, Opera

Garnet Ungar, PhD
Piano

Lee Veazey
Double Bass

Roberta Veazey
Voice

Jennifer Wingert
Cello

Mary Ellen Wylie, PhD
Music Therapy

Timothy Zifer, DMA
Trumpet, Band, Music Management

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Sonata in D Major, Op. 28.....Ludwig van Beethoven
I. Allegro (1770-1827)

Jennifer Nowacki, Piano

Heut Nacht erhobich mich.....Hugo Wolf
(1860-1903)

Richard Sears II, Voice
Michael Salazar, Piano

Prayer.....David W. Guion
(1892-1981)

Jenna Bartley, Mezzo-Soprano
Mary Beth Mowrey, Piano

Un'ombra di pace.....Giovanni Bononcini
(1670-1747)

Brittany Drossart, Soprano
Tyler Simpson, Piano

Song Without Words in E-flat Major,.....Felix Mendelssohn
Op. 67, No. 1 (1809-1847)

Amanda Fehrenbacher, Piano

Quella Fiamma.....Francesco Conti
(1681-1732)

Sasha Kreutzjans, Soprano
Hannah Naas, Piano

An die Musik.....Franz Schubert
(1797-1828)

Jennifer Weldy, Voice
Mary Beth Mowrey, Piano

Fair Robin I Love from *Tartuffe*.....Kirke Mechem
(b. 1925)

Stephanie Sullivan, Voice
Kristin Jones, Piano

Impromptu.....Jacques Ibert
(1890-1962)

Lauren Hart, Trumpet
Thomas Drury, Piano

Thursday, April 10, 2008
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

HEATHER COTTRELL, SOPRANO

JOHN POSEY, PIANO

Saturday, April 12, 2008

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Rejoice Greatly George Frideric Handel
from *Messiah* (1685-1759)

An eine Äolsharfe Johannes Brahms
(1833-1897)

Nur wer die Sehnsucht kennt Pytor Ilyich Tchaikovsky
(1840-1893)

Widmung Robert Schumann
(1810-1856)

Selections from *Tel Jour, Telle Nuit* Francis Poulenc
(1899-1963)
Une herbe pauvre
Le front comme un drapeau perdu
Nous avons fait la nuit

Selections from *Hermit Songs* Samuel Barber
(1910-1981)
St. Ita's Vision
Promiscuity
Crucifixion
Praises of God

Heather Cottrell performs this recital in partial fulfillment of the Bachelor of Music in Music Therapy degree. She is a student of Roberta Veazey.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

STUDENT RECITAL

CHRISTOPHER ASHWORTH, SAXOPHONE

MONTE SKELTON, SAXOPHONE

THOMAS DRURY, PIANO

BEVERLY ATTINGER, PIANO

Saturday, April 12, 2008

Wheeler Concert Hall

2:30 p.m.

PROGRAM

Sonata in G Minor Henry Eccles
(1670-1742)

I. Largo

II. Courante

III. Adagio

IV. Vivace

Sonata in A Minor Georg Philipp Telemann
(1691-1767)

Andante

Spiritoso

Andante

Vivace

Sonata Anton Bilotti
(1906-1963)

I. Maestoso

II. Lento

III. Allegro non troppo

IV. Allegro

Concertino da Camera (1935) Jacques Ibert
Allegro con moto (1890-1962)
Larghetto; Animato molto

Christopher Ashworth performs this recital in partial fulfillment of the Bachelor of Music in Music Education degree. He is a student of Edwin Lacy.

Monte Skelton performs this recital in addition to the requirements for the Bachelor of Music in Music Education degree. He is a student of Edwin Lacy.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL

JESSICA K. TREBERG, SOPRANO

MATTHEW D. VANOVER, PIANO

Saturday, April 12, 2008

Wheeler Concert Hall

4:00 p.m.

PROGRAM

I Know that My Redeemer Liveth George Frederic Handel
from the *Messiah* (1685-1759)
Oh, Had I Jubal's Lyre

Il fervido desiderio Vincenzo Bellini
Dolente imagine di Fille mia (1801-1835)
Vaga luna, che inargenti

Chanson triste Henri Duparc
Lamento (1848-1933)
Notre amour Gabriel Fauré
(1845-1924)

BRIEF PAUSE

Feldeinsamkeit Johannes Brahms
Meine Liebe ist grün (1833-1897)

Three Songs Samuel Barber
Now Have I Fed and Eaten up the Rose (1910-1981)
A Green Lowland of Pianos
O Boundless, Boundless Evening

He's Got the Whole World in His Hands Margaret Bonds
(1913-1972)

Jessica Treberg performs this recital in partial fulfillment of the Bachelor of Music in Music Education degree. She is a student of Gregory B. Rike.

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

JUNIOR RECITAL
GRETCHEN OTNESS, SOPRANO
JENNIFER NOWACKI, PIANO
MATTHEW VANOVER, ORGAN

Sunday, April 13, 2008
Wheeler Concert Hall
4:00 p.m.

PROGRAM

- Psalm 150 Ned Rorem
(b. 1923)
- Wiegenlied Franz Schubert
Auf dem wasser zu singen (1797-1828)
- Pie Jesu Lili Boulanger
(1893-1918)
- Vedrai, carino Wolfgang Amadeus Mozart
(1756-1791)
- La Caravane Ernest Chausson
La Cigale (1855-1899)
Sérenade

Gretchen Otness performs this recital in partial fulfillment of the Bachelor of Music degree in performance. She is a student of Roberta Veazey.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

UNIVERSITY CHOIR AND KANTOREI SPRING CONCERT

Tuesday, April 15, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Dennis Malfatti, Conductor

Ashley Albertson*	Ashley Junker*
Jenna Bartley	Kevin Knust
Aria Bonsignore-Berry	Cal Leferink*
Amber Carter	Michelle Nuti*
Kasey Conkling	Gretchen Otness*
Heather Cottrell	Patrick Ritsch*
Brittany Drossart	Michael Salazar*
Mollie Ehrman	Daniel Schroeder
Greg Engleman	Kelci Scott
Maggie Evans*	Richard Sears*
Amanda Fisher	Stephanie Sullivan*
Alyssa Furling*	Denise Tatham
Joshua Goodwin*	Jessica Treberg*
Kenny Grant	Courtney Vaal*
Cameron Green	Matthew Vanover* (accompanist)
Michael Hopper	Richelle VonRueden*
Jason Jett	Jennifer Weldy*
Isaac Jones	D. W. Williams

TRANSLATIONS

Ecco mormorar l'onde

Hark! The low murmurs of the water,
The bushes all flutter,
The morning's breeze is gently stirring
Over the leafy branches are amorous birds,
Sweetly singing;
From the east comes laughter,
And now the dawn is waking
The sea her mirror making
And the heavens are calm,
Light frost on the meadows appear
As do the great mountains,
Soft wind calls to thee
And every torn heart is revived.

based on translation by Millicent Rose

Sfogava con le stelle

Together with the stars
A man sick with love
Poured out his sorrow beneath a night sky.
And said, giving upon them:
"O lovely images
Of the idol whom I adore,
Just as you show me,
While thus you shine,
Her rare beauty;
So show to her,
While so much you burn,
My own feelings of passion.
Make her, with your golden likeness,
Merciful indeed, as you make me a lover."

translated by Denis Steven

*Member of Kantorei

SPRING CONCERT

PROGRAM

Ecco mormorar l'onde Claudio Monteverdi
(1567-1643)

Sfogava con le stele Claudio Monteverdi

Fyer, Fyer! Thomas Morley
(1557-1603)

Kantorei

The Peaceable Kingdom Randall Thompson
(1899-1984)

1. Say ye to the righteous
2. Woe unto them
3. The noise of a multitude
4. Howl ye
5. The paper reeds by the brooks
6. But these are they that forsake the Lord/For ye shall go out with joy
7. Have ye not known?
8. Ye shall have a song

Kelci Scott and Greg Engleman, Soloists

The Lord Bless You and Keep You Peter C. Lutkin
(1858-1931)

University Choir

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

To ensure a pleasant experience for both performers and audience, we kindly request that you refrain from:

- Using electronic devices (remember to turn off your cellular telephones, beepers, and alarm watches)
- Entering or leaving during the performance
- Making other extraneous sounds, such as may be caused by candy wrappers

Children who are able to sit quietly during the performance are welcome at our concerts.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Quartet No. 2, Op. 92.....Sergei Prokofieff
I. Allegro sostenuto (1891-1953)

Elizabeth Grondin, Violin
Heather Smyser, Violin
Danielle Gomez, Viola
Matthew Williams, Cello

FantasieGeorg Philipp Telemann
(1681-1767)

Stacey Cloum, Oboe

Sonata for Violoncello and Piano, Op. 40.....Dmitri Shostakovich
I. Allegro non troppo (1906-1975)

Matthew Williams, Cello
Kristin Jones, Piano

Concertino I.....J. Michael Haydn
I. Larghetto (1737-1806)

Vanessa Quirarte, Horn
Kristin Jones, Piano

Passacaglia Duo for Violin and Cello.....Handel-Halvorsen
(1864-1935)

Elizabeth Grondin, Violin
Loren Veazey, Cello

Concertino, Op. 107.....Cécile Chaminade
(1857-1944)

Kellie Schallert, Flute
John Posey, Piano

Les Hiboux.....Deodat De Severac
(1872-1921)

Alyssa Furling, Mezzo-Soprano
Mary Beth Mowrey, Piano

Thursday, April 17, 2008
Wheeler Concert Hall
11:00 a.m.

DEPARTMENT MUSIC

WOODWIND CHAMBER ENSEMBLE

Friday, April 18, 2008
Wheeler Concert Hall
5:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Woodwind Quintet Elizabeth Robertson, Director

Flute

Ashley Baker

Oboe

Ashley Junker

Clarinet

Ben Werne

Bassoon

Brian Naas

Horn

Kendra Syversen

Flute Ensemble Kara Santos, Director

Flute

Ashley Baker

Devin Haynes

Kerri Kappler

Stephanie McMillan

Alto Flute

Kellie Schallert

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WOODWIND CHAMBER ENSEMBLE

PROGRAM

- La Cheminée du Roi René Darius Milhaud
 I. Cortège (1892-1974)
 II. Aubade (Morning Serenade)
 III. Jongleurs (Jugglers)
 IV. La Maousinglade
 V. Joutes sur L'arc (Jousts on the Arc)
 VI. Chasse a Valabre (Hunting at Valabre)
 VII. Madrigal - Nocturne

Woodwind Quintet

- Quintet for Five Flutes Alessandro Scarlatti
 Adagio (1660-1725)
 Minuet arr. Ervin Monroe
 Allegro

- Introduction and Scherzo for Flute Quintet Marcel G. Frank

Flute Ensemble

- Kleine Kammermusik für fünf Bläser, Op. 24, No. 2 Paul Hindemith
 I. Lustig. Mäßig schnelle Viertel (1895-1963)
 II. Walzer. Durchweg sehr leise
 V. Sehr lebhaft

Woodwind Quintet

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

SENIOR RECITAL
CHARLES A. LEFERINK, PIANO

Saturday, April 19, 2008
Wheeler Concert Hall
2:30 p.m.

PROGRAM

- Sonata in G Major, Hob. XVI: 40 Joseph Haydn
I. Allegretto e innocente (1732-1809)
II. Presto
- Pastorale Franz Liszt
from *Années de Pèlerinage: Première Année: Suisse*, S. 160 (1811-1886)
- Excursions, Op. 20 Samuel Barber
IV. Allegro molto (1910-1981)

*Charles Leferink performs this recital in addition to the requirements
for the Bachelor of Arts degree in music. He is a student of Garnet Ungar.*

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE

DEPARTMENT
MUSIC

STUDENT RECITAL

ASHLEY JUNKER, OBOE

FRANK BLUBAUGH, TRUMPET

THOMAS DRURY, PIANO AND HARPSICHORD

LOREN VEAZEY, CELLO

STACEY CLOUM, OBOE

Sunday, April 20, 2008

Wheeler Concert Hall

1:00 p.m.

PROGRAM

Intrada, H.193 Arthur Honegger
(1892-1955)

Concerto en un Mouvement, Op. 45 Eugene Goossens
(1893-1962)

Concerto in D Major, TVW 43:D7 Georg Philipp Telemann
(1681-1767)

- I. Largo
- II. Vivace
- III. Siciliano
- IV. Vivace

Ashley Junker performs this recital in addition to the requirements for the Bachelor of Music in Music Education degree. She is a student of Elizabeth Robertson.

Frank Blubaugh performs this recital in addition to the requirements for the Bachelor of Music in Music Education degree. He is a student of Timothy Zifer.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

SPRING CONCERT WOMEN'S CHORUS AND MEN'S CHORUS

Sunday, April 20, 2008
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Dennis Malfatti, Conductor

Men's Chorus

Andrew Brandsasse
Kevin Brunacini
Dan David
Jake Fisher
Frank Garrett
Jonathan Harvey
Kent Johnson
Shane Martin
Jeff Osmon
Tyler Simpson
Jeffrey Skinner
Jeremy Smith
Stephen Spinks
Nik Springman
Bobby Thacker
Jeremy Webster
Stephen Wilson

Women's Chorus

Ranyi Back
Maria Bernardin
Katie Betts
Audrey Boutwell
Amber Brandenburg
Brittany Brazinski
Lori Brown
Caroline Buckman
Natalie Byars
Noelle Cain
Jessica Campbell
Amanda Carney
Anna Christianson
Joanne Cobar
Kasey Conkling
Jessica David
Ashleigh Day
Carrie Dennett
Meredyth Driskill
Carly Ebertz
Stephanie Ernst
Katie Evans
Amanda Fehrenbacher
Carolyn France
Danielle Horrell
Rachel Hurley
Tiffany Johnson
Kerri Kappler
Sasha Kreutzjans
Kristy Li-Strand
Alyssa Mandel
Mary Murphy
Jennifer Nowacki
Emily Rischman
Kayla Ryan
Sakiko Sakamoto
Lauren Scianni
Caitlin Stoops
Amanda Teich
Lauren VanHook
Stephanie Voll
Ellen Welcher
Sarah William
Kendyl Wood
Alissa Young
Kate Zehner

Additional Performers

Placido è il mar and Heil sei euch Geweihten!

Greg Engelman
Joshua Goodwin

Kenny Grant
Jason Jett

Michael Salazar
Richard Sears

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TRANSLATIONS

Chorus of the Priests

O Isis and Osiris, favor this noble pair with wisdom's light! Grant them your aid in their endeavor. Lead them to find the path of right. Let them be strong against temptation, but if they fail in their probation, do not deny their virtue, but take them to your place on high.

O Isis and Osiris, what wonder! The gloomy night is over come by the gleam of the sun. Soon this youth will have a new life and will give to our service. His spirit is bold, his heart is pure. Soon he will be worthy.

Ave Maris Stella

Hail, star of the sea, loving Mother of God, and virgin immortal, Heaven's blissful portal! Receiving that "Ave" from the mouth of Gabriel, reversing the name "Evae," establish us in peace.

Si Iniquitates Observaveris

If thou, O Lord, should mark our iniquities, who shall stand?

Cantate Domino

O Sing unto the Lord a new song, sing unto the Lord all the earth. Sing unto the Lord, bless His name; show forth His salvation from day to day. Declare His glory among the heathen, His wonders among all people.

Maria, Mater gratiae

Mary, Mother of grace, sweet mother of mercy, shield me from the enemy and receive me at the hour of my death. Jesus, born of the Virgin, with the Father and the Holy Spirit, to Thee we give glory forever. Amen.

Tantum Ergo

Let us bow and venerate the great Sacrament. Let the old law give way to a new rite. To the begetter and to the begotten let there be praise and jubilation, salvation, honor, power and be also blessing. And to the One proceeding from both, let there be equal praise. Amen.

Placido è il mar

The sea is calm, let us go forth. We are fully reassured that we will have good fortune. Up, up we depart. Breezes from the sea gently guide us. Bring us your tenderness and grant us your blessing. The sea is calm...

Heil sei euch Geweihten!

Hail to you consecrated ones! You pushed through the night. Thanks to thee Osiris and Isis. May you be powerful in victory and crowned as a reward with beauty and wisdom forever.

SPRING CONCERT

PROGRAM

Hunting Song (Op. 120, No. 1) Felix Mendelssohn
(1809-1847)

Chorus of the Priests (1 and 2) from *Die Zauberflöte* W.A. Mozart
(1756-1791)

Jason Jett, Soloist

Ave Maris Stella arr. Diane Loomer
Steven Spinks, Soloist

Si Iniquitates Observaveris Samuel Wesley
(1766-1837)

Vive L'Amour arr. Alice Parker and Robert Shaw
Steven Spinks and Dan David, Soloists

Men's Chorus

Katrina Kline, Accompanist

Cantate Domino Hans Leo Hassler
(1564-1612)
arr. G. Wallace Woodworth

Maria, Mater gratiae, Op. 47, No. Gabriel Fauré
(1845-1924)

Tantum Ergo, Op. 65, No. Gabriel Fauré
Ellen Welcher, Amanda Teich, Lauren Van Hook, Soloists

He's Gone Away arr. Ron Nelson

Heart, We Will Forget Him David Dickau
(b. 1953)

Women's Chorus

Celia Teoh, Accompanist

Placido è il mar from *Idomeneo* W. A. Mozart
Kasey Conkling, Soloist

Heil sei euch Geweihten! from *Die Zauberflöte* W. A. Mozart

Combined Choruses

Celia Teoh, Accompanist

Ushers provided by Sigma Alpha Iota

Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Tuesday, April 22, 2008
Neu Chapel
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Eric Garcia, Director

Violin I

Elizabeth Grondin,
Concertmaster
Alayna Faulkenberg
Erin Walsh
Samantha Knapp
Michelle Miller
Abby Carrasco
Amanda Becht
Katie Welch

Violin II

Heather Smyser
Daryl Repuelo
David Riedford
Eliza Turbyfill
Penny Stewart
Erica Samples

Viola

Danielle Gomez
Mariah Smith

Cello

Loren Veazey
Kate Chybowski
Matt Williams
Justin Carter

Bass

Kaleo Haó
Shawn Hulfachor
Chris Doran

Flute

Ashley Baker
Kellie Schallert
Kerri Kappler

Oboe

Ashley Junker
Bethany Busckill
Stacey Cloum

Clarinet

Chelsea Ruxer
Ben Werne

Bassoon

Daniel Wheelock
Cassandra Weybright

Horn

Kendra Syversen
Dominic Huether
Vanessa Quirarte
Veronica Zorn

Trumpet

Frank Blubaugh
Taylor Barnett
Luis Rojas

Trombone

Allaina Bush
Andrew Riederer
Patrick Ritsch

Tuba

Katie Weihbrecht

Percussion

Michael Dunbar
Brandon Hagen
John Kern

Piano

John Posey

Harp

Erzsébet Gaál

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UNIVERSITY SYMPHONY ORCHESTRA

PROGRAM

Serenade for String Orchestra Edward Elgar
I. Allegro piacevole (1857-1934)

II. Larghetto

III. Allegretto

Mock Morris Percy Grainger
(1882-1961)

String Ensemble

Concerto No. 2 in E-flat for Clarinet and Orchestra Carl Maria von Weber
I. Allegro (1786-1826)

II. Romanza – Andante

III. Alla polacca

University Symphony Orchestra

Carrie White, Clarinet

INTERMISSION

Billy the Kid Suite Aaron Copland
(1900-1990)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

NOTES

Sir **Edward Elgar** was the first English composer in about 200 years to garner an international reputation. The work that brought that recognition, his so-called "Enigma" Variations, was the culmination of a string of choral and instrumental works in the 1880s and 1890s in which he melded characteristics of German Romanticism with elements from English traditions. The knowledge base with which he created those pieces was largely of his own making; he had only rudimentary training from his father, a journeyman musician of many talents, and the occasional violin lesson from local musicians or during a few brief visits to London. What he learned, he learned mostly by playing violin in amateur orchestras in and around his native Worcester. A number of the pieces composed during his earlier years have been lost, but some of those lost works seem to have supplied the impetus and ideas for future compositions. For his *Serenade in E Minor*, Op. 20, Elgar apparently appropriated material from his now lost *Three Pieces for string orchestra*, composed and premiered in 1888. The three-movement serenade exhibits the lush and idiomatic string writing and the sense of melancholy so common in Elgar's mature works. The work also came to hold a special place among his compositions; in later years, Elgar often named the serenade as a personal favorite, noting that it was "really stringy in effect." The first movement opens with a pulse-like rhythm in compound meter before stating the first of its two contrasting themes. The slow and expressive second movement is the heart of the work, and its principal theme includes one of Elgar's most characteristic motives, a rising seventh that pauses momentarily and then falls. The movement bears some striking and often-noted resemblances to the "Nimrod" section of the "Enigma" Variations as well. The pastoral finale returns to the mood of the first movement and includes reminders of the work's opening motives.

The Australian-American composer **Percy Grainger** debuted as a pianist at the age of 12 and garnered enough financial support in his native Melbourne to travel to Frankfurt for further musical studies. In the years prior to World War I, he embarked on a career as a concert pianist. He immigrated to the United States in 1915, becoming a naturalized citizen in 1919. His compositional output frequently features characteristics of English folk music, and he is noted for his frequent quotation of folk melodies. Such was his proclivity toward employing folk tunes that when he published *Mock Morris*, a completely original work modeled on the English tradition of Morris dancing, he was inclined to point out: "No folk-music tune-stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape." The version heard tonight is the original, composed as a birthday present for his mother in 1910. He later offered a concert and a popular version for piano, publishing all three in 1912 as the first offering of his *Room-Music Tit-Bits* series. If the piece sounds familiar, it may be due to its inclusion in the Oscar-nominated score for the 1992 version of E. M. Forster's *Howard's End*.

Carl Maria von Weber is best known today for his opera *Der Freischütz*, but his contemporaries knew him as a versatile composer of orchestral, choral, chamber, and theater music, as well as a gifted pianist, conductor, and writer. He was noted early as a child prodigy. Indeed, his father toured him around Europe, attempting to promote him as another Mozart, and he was composing operas by the time he was 12 or 13.

Another similarity emerged in 1811, when Weber, like Mozart some 25 years earlier, became fascinated by the clarinet. The clarinet Weber encountered was considerably more versatile than the type Mozart had known and was in the hands of the great virtuoso Heinrich Baermann. Inspired by Baermann's playing and the possibilities of the new instrument, Weber composed three significant works for clarinet in a matter of months, including his two concertos for the instrument, written as the result of a royal commission from Maximilian I. Both works exhibit a degree of technical brilliance and a range of expression common to the emerging romantic style, while largely maintaining the structural principles of the classic-era concerto. The first movement of Concerto No. 2 is a case in point, with its contrast of the classic double-exposition form of Mozart's mature concertos and its initial three-octave descent and subsequent virtuosity of the solo instrument. The second movement is nearest to the operatic style of *Freischütz* and *Euryanthe*. The solo writing is essentially vocal in its conception, and the orchestral scoring shows Weber's growing mastery of the medium. The finale, marked "Alla polacca," draws less from Polish dance traditions than it does from the emerging nineteenth-century practice of using the term as a designation for bravura numbers within operas or other works. The pyrotechnics of the solo instrument demonstrate Baermann's capabilities admirably, and the tonal excursions of Weber's writing, impossible on Mozart's clarinet, illustrate the changes occurring in both harmonic language and the instrument in Weber's day.

Like many composers in the modern era, **Aaron Copland** experimented with a number of styles over the course of his long and prodigious career. No style proved more popular or endearing than his so-called Americana style of the 1930s and 1940s. It was during these years that Copland produced three of the most cherished works of American art music: the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*. As the first of these, *Billy the Kid* broke new ground for Copland in his attempts to create music that was "American" in quality. He did this to some degree in the same fashion that many nineteenth-century composers had created "nationalistic" music: by relying on a story that was uniquely American and by using ideas and tunes drawn from the cowboy ballads of the Old West. In some respects, he found some contemporaneous scores by Virgil Thomson useful as well; he noted that Thomson's film scores for *The Plow that Broke the Plains* and *The River* gave him "a lesson in how to treat Americana." Copland acknowledged that he had little understanding of the actual life of William H. Bonney, the outlaw known as Billy the Kid; in fact, he noted that if he had had a realistic sense of the story, "I would never have touched it as I wouldn't have considered it a proper musical subject." Like young boys and the westerns Hollywood was producing at the time, Copland preferred to think of Billy the Kid as "a legendary character ... [and] part of the picturesque folklore of the Far West." Copland focused on the scenario developed by Lincoln Kirstein, which follows Billy's development from his avenging of his mother's murder to his own death and burial at the hands of Sheriff Pat Garrett. The score Copland created features well-known tunes, such as "Old Paint" and "Git Along Little Dogie," as well as some Mexican-inspired dance rhythms, in its attempt to transport the audience to 1880s New Mexico. The work was premiered by of Ballet Caravan in Chicago in October of 1938, with the choreographer Eugene Loring dancing the title role to the music as arranged by Copland for two pianos. The orchestral version premiered in New York the following May, and in the same year, Copland created an orchestral suite derived from the ballet. It is that suite that is performed this evening.

— John M. Jordan

BIOGRAPHY

Carrie White, winner of the 2007 University of Evansville Vukovich Concerto Competition, is the daughter of David White of Chandler, Indiana, and Annette White of Henderson, Kentucky. A native of Newburgh, Indiana, Carrie is a 2003 graduate of Castle High School and a 2007 graduate of the University of Evansville. While pursuing a degree in music performance at the University, she studied clarinet under Amy Parks-Simmons, Adam Ballif, and Thomas Josenhans.

As a student at UE, Carrie performed with the Wind Ensemble serving as principal for four years, and with the University Symphony Orchestra, serving as principal for three years. In 2007 she was selected by the members of the Wind Ensemble to receive the Arion Award sponsored by the local Kiwanis organization. In addition to winning the Vukovich Concerto Competition, she was also selected by the faculty to perform in the 2007 Gumbert's Award Competition. Other University ensembles she participated in include the UE Clarinet Ensemble, Jazz Ensemble, Piacevole Woodwind Quintet, University Band, Women's Chorus, and the pit orchestras for the Department of Theatre productions of *Cabaret* (2003), *Jane Eyre* (2004), and *A Little Night Music* (2005).

While in Evansville, Carrie maintained a small studio of 10 private clarinet students. She also worked at Henderson County High School as a woodwind specialist and clarinet choir director where she still remains involved. Her duties there now include teaching during the student's band periods and working with them individually or in group settings. The Henderson County Clarinet Choirs recently performed at the Kentucky Music Educators Conference under her direction and are now preparing to audition as a performing group at the Midwest clinic in Chicago. Other area high schools Carrie has worked with include: Castle High School, Castle Junior High School, Reitz High School, Daviess County High School, and Apollo High School. Carrie is a member of the Evansville Symphonic Band.

Now a resident of Indianapolis, Carrie works as a barista at Starbucks and has pursued teaching and working with clarinet students in the Indianapolis area while retaining her connections in Henderson. Her future plans include earning a master's degree in either performance or music education.

As a close friend of Brandon Vukovich, Carrie dedicates this performance to him and his memory.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Christ ist Erstanden.....J. S Bach
(1685-1750)

Michael Salazar, Organ

1st FantaisieGeorges Marty
(1863-1937)

Stephanie Myers, Clarinet
Karol Farris, Piano

Concerto No. 3 in B Flat Major.....Carl Stamitz
I. Allegro (1745-1801)

Virginia Niese, Clarinet
Kristin Jones, Piano

Sonata for Clarinet and Piano.....Camille Saint-Saëns
I. Allegretto (1835-1921)

Brian Bosley, Clarinet
Patrick Ritsch, Piano

Partita No. 2 in D Minor, for solo Violin, S. 1002.....J. S. Bach
Giga

Alayna Falkenberg, Violin

Jesu, meine Freude.....J S. Bach

Jeremy Webster, Organ

Sonata in E-flat Major, Op. 7.....Ludwig van Beethoven
III. Allegro (1770-1827)

John Posey, Piano

Monograph IV.....Richard Gipson
(b. 1949)

John Kern, Marimba

Thursday, April 24, 2008
Wheeler Concert Hall
11:00 a.m.

UNIVERSITY OF EVANSVILLE
DEPARTMENT OF MUSIC

Presents
WORKSHOP

Fugue in G Minor.....J. S Bach/trans. Davidson
(1685-1750)

Trumpet Ensemble
Dr Timothy Zifer, Director
Taylor Barnett
Frank Blubaugh
Brittany Chidester
Lauren Hart
Luis Rojas
Zeke Vosmeier
Cassandra Weybright

Sapphische odeJohannes Brahms
(1833-1897)

Mollie Ehrman, Mezzo-Soprano
Patrick Ritsch, Piano

Hébé.....Ernest Chausson
(1855-1899)

Amber Carter, Voice
Patrick Ritsch, Piano

First Sonata.....Bohuslav Martinu
I. Allegro Moderato (1890-1959)

Devin Haynes, Flute
Thomas Drury, Piano

The Jolly, Jolly Breeze.....John Eccles
(1903-1997)

Kasey Conkling, Mezzo Soprano
Michael Salazar, Piano

Charson d'amour.....Gabriel Faure
(1885-1928)

Jason Jett, Baritone
Maggie Evans, Piano

Sonate für Oboe g-moll Wotq 135.....C.P.E. Bach
Adagio (1714-1788)
Allegro

Anna Hartig, Oboe
Rose Hartig, Piano

O Rest in the Lord.....Felix Mendelssohn
(1809-1847)

Brittany Brazinski, mezzo Soprano
Charles A. Leferink, Piano

Trumpet Concerto.....Joseph Haydn
Allegro (1735-1809)

Cassandra Weybright, Trumpet
Kristin Jones, Piano

L'absent.....Charles Gounod
(1818-1893)

Amber Brandenburg, Soprano
Kristin Jones, Piano

Concerto in D Major.....Joseph Haydn
III. Allegro (1735-1809)

Kendra Syversen, French Horn
Kristin Jones, Piano

Concerto in F Minor Trumpet and Piano.....Oskar Böhme
II. (1870-1938)

Taylor Barnett, Trumpet
Kristin Jones, Piano

O Luce Di Quest Anima.....Donizetti
(1747-1848)

Kelci D. Scott, Voice
Kristin Jones, Piano

Thursday, April 24, 2008
Neu Chapel
11:00 a.m.

DEPARTMENT MUSIC

SCHMIDT OPERA SERIES

UE OPERA THEATRE

Suor Angelica and Gianni Schicchi

Friday and Saturday, April 25 and 26, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

SYNOPSSES

Suor Angelica

Place: A convent near Siena

Time: Latter part of the seventeenth century

The opera opens with scenes showing typical aspects of life in the convent – all the sisters sing hymns, the Monitor scolds two lay-sisters, and everyone gathers for recreation in the courtyard. The sisters rejoice because, as the Mistress of Novices explains, this is the first of three evenings that occur each year when the setting sun strikes the fountain to turn its water golden. This event causes the sisters to remember a sister who has died, Bianca Rosa. Sister Genevieve suggests they pour some of the golden water onto her tomb.

The nuns then discuss their desires. While the Monitor believes that any desire at all is wrong, Sister Genevieve confesses that she wishes to see lambs again, and Sister Dolcina wishes for something good to eat. Sister Angelica claims to have no desires, but as soon as she says so, the nuns begin gossiping. Sister Angelica has lied; her true desire is to hear from her wealthy, noble family, whom she has not heard from in seven years. The rumors have it that she was sent to the convent in punishment.

The conversation is interrupted by the Infirmary Sister, who begs Sister Angelica to make an herbal remedy – Sister Angelica's specialty. Two touriers then arrive, bringing supplies to the convent as well as news that a grand coach is waiting outside the convent. Sister Angelica immediately becomes nervous and upset, thinking rightly that someone in her family has come to visit her. The Abbess chastises Sister Angelica for her inappropriate excitement and then goes on to announce the visitor, the Princess, Sister Angelica's aunt.

The Princess explains that Angelica's sister is to be married and that Angelica must sign a document renouncing her claim to her inheritance. Angelica replies that she has repented for her sin, but there is one thing she cannot give the Virgin – she cannot forget the memory of her (illegitimate) son who was taken from her seven years ago. The Princess refuses to speak, but finally informs Sister Angelica that her son died of fever. Sister Angelica, devastated, signs the document and collapses in tears. The Princess leaves.

Sister Angelica is seized by a heavenly vision – she believes she hears her son calling for her to meet him in paradise. She makes herself a poison and drinks it, but realizes that in committing suicide she has damned herself. She begs the Virgin Mary for mercy and, as she dies, she sees a miracle: the Virgin Mary appears, along with Sister Angelica's son, who runs to embrace her.

Gianni Schicchi

Place: Florence

Time: 1299

Buoso Donati has died in bed. His relatives mourn melodramatically until they hear the rumor that he has left all his money to the local monastery. They frantically search for the will. Rinuccio finds it, but refuses to release it to his aunt Zita until she agrees to his terms. If the will is favorable to them, she must allow him to marry Schicchi's daughter, Lauretta. Schicchi is looked down on by the Donati family since he is a relatively new arrival in Florence. Zita consents (she does not care who Rinuccio marries so long as the will leaves them rich) and reads the will, as Rinuccio quietly sends for Schicchi. When the will confirms the rumor, everyone is furious. They refuse to allow Rinuccio to marry and angrily turn down his suggestion that Schicchi, who is known for his clever schemes, can aid them.

Schicchi and Lauretta arrive to a cold reception. Schicchi, seeing how downcast the relatives are, uncharitably assumes that Donati must be better. He is informed otherwise, and attempts to console the relatives by mentioning their inheritances. Zita, touched to the quick by Schicchi's condolences, angrily explains the situation and refuses to hear of a marriage. Rinuccio begs Schicchi to help. However, Schicchi, angered by his reception, refuses to help such people. He is persuaded by his daughter to try (*O mio babbino caro*). Schicchi reads the will, and proclaims that nothing can be done. But then, he has a thought, and Schicchi sends his daughter away so that she may be innocent of the knowledge of what he will suggest. Schicchi first orders the body to be moved to another room, and tells the women to make up the bed. He ensures that no one else knows of the death – but before he can explain, Donati's doctor arrives. The doctor is prevented from entering by the relatives, while Schicchi imitates Donati's voice, telling the doctor that Donati is feeling better. The doctor departs, praising his own skill. Schicchi explains: Schicchi will impersonate Donati and dictate a new will.

Rinuccio goes to get the notary. The relatives agree on the division of the property, except for Donati's mule (the best in Tuscany), mills, and house. They agree to let Schicchi decide who will inherit those items, but, one by one, they return to promise him a reward if he selects that person. Schicchi agrees to each bribe – but then reminds all of the penalty for forgery – loss of a hand and permanent exile from Florence. The notary arrives with the witnesses. Schicchi dictates a very modest funeral, a minuscule sum to the monastery, and the agreed-upon division, as the relatives speak approvingly. But one by one, Schicchi grants the mule, mills, and house to himself, to the relatives' outrage. After the notary leaves, he throws everyone out, and they are helpless to do anything except grab what they can on the way out the door. Now that Schicchi can give Lauretta a dowry, there is no obstacle to her marriage to Rinuccio. The lovers embrace, as Schicchi watches, moved. Schicchi turns to the audience and asks if this was not a fine use of Donati's money. He then requests the audience's indulgence, even if he did not receive Dante's, pleading extenuating circumstances.

SCHMIDT OPERA SERIES

presents

SUOR ANGELICA and GIANNI SCHICCHI

Jon Truitt, Director
Kristin Jones, Accompanist

Suor Angelica

Suor Angelica	Jaclyn Dauble
Sister Genevieve	Courtney Vaal
Monitor	Amber Carter
Mistress of the Novices	Devon Moody
Nursing Sister	Kelci Scott
Dolcina/Novice	Stephanie Sullivan
First Tourier	Ellen Welcher
Second Tourier	Michelle Nuti
Lay Sister 1	Amanda Fisher
Lay Sister 2	Alyssa Furling
Abbess	Brittany Brazinski
Principessa	Jennifer Weldy
Osmina	Amber Brandenburg
Sisters	Kasey Conkling
	Kayla Ryan
	Heather Smyser
	Audrey Boutwell

Gianni Schicchi

Gianni Schicchi	Jon Truitt*
Rinuccio	John Wenzel†
Lauretta	Heather Cottrell
Gherardo	Taylor Bailey
Marco	Michael Salazar
Betta	Alyssa Furling
Simone	Jason Jett
Nella	Gretchen Otness
Ciesca	Jessica Treberg
Zita	Caroline Buckman
Gherardino	Kasey Conkling
Notary	Michael Hopper
Spinneloccio	Isaac Jones
Guccio	Isaac Jones
Pinnelina	Michelle Nuti

* UE Faculty Member

† Guest Artist

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

STUDENT RECITAL
ZACHARY GUENZEL, ORGAN

Saturday, April 26, 2008
Wheeler Concert Hall
1:00 p.m.

PROGRAM

- Les Corps Glorieux (1939) Olivier Messiaen
VI. Joie et clarté des corps glorieux (1908-1992)
- Orgelbüchlein (1708-1714)..... Johann Sebastian Bach
Herr Jesu Christ, dich zu uns wend' (BWV 632) (1685-1750)
Ich ruf' zu dir, Herr Jesu Christ (BWV 639)
Wer nur den lieben Gott läßt walten (BWV 642)
- Trois Pièces, Op. 79 (1938) Jehan Alain
III. Litanies (1911-1940)
- Trois Chorals (1890)..... César Franck
No. 3 en la mineur (1822-1890)

Zachary Guenzel performs this recital in addition to the requirements for the Bachelor of Arts degree in music. He is a student of Douglas Reed.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

UNIVERSITY OF EVANSVILLE
DEPARTMENT
MUSIC

STUDENT RECITAL
PATRICK T. RITSCH, BARITONE

MATTHEW VANOVER, PIANO
ELIZABETH GRONDIN, VIOLIN
LOREN VEAZEY, CELLO

Sunday, April 27, 2008
Neu Chapel
6:00 p.m.

PROGRAM

- Cantata No. 143, Lobe den Herrn, meine Seele* Johann Sebastian Bach
Recitative: Wohl dem, deß Hülfe der Gott Jakobs ist (1685-1750)
Aria: Tausendfaches Unglück, Schrecken
- Cantata No. 4, Christ lag in Todesbanden*
Aria: Jesus Christus, Gottes Sohn
- Dein blaues Auge Johannes Brahms
(1833-1897)
- Widmung Robert Schumann
(1810-1856)
- Ich grolle nicht Hugo Wolf
Lebe wohl (1860-1903)
- Avant des quitter ces lieux Charles Gounod
from *Faust* (1818-1893)

PAUSE

Cinq Mélodies Populaires Grecques Maurice Ravel
(1875-1937)
Le réveil de la mariée
Là-bas, vers l'église
Quel galant m'est comparable?
Chanson des cueilleuses de lentisques
Tout gai!

Muldoon Songs, Op. 30 Daron Aric Hagen
(b. 1961)
The Waking Father
Thrush
Blemish
Mink
Bran
Holy Thursday

*This recital is performed in addition to the
requirements of the Bachelor of Music degree.*

Patrick Ritsch is a student of Gregory B. Rike.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

WOODWIND CHAMBER ENSEMBLES

Sunday, April 27, 2008
Wheeler Concert Hall
2:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Oboe Trio

Elizabeth Robertson, Director

Oboe

Bethany Buschkill

Anna Hartig

English Horn

Stacey Cloum

Clarinet Ensemble

Thomas Josenhans, Director

Mary Ann Decker

Karol Farris

Anna Hartig

Meaghan Herald

Melissa Heckner

Jason Jett

Stephanie Myers

Virginia Neise

Rashanda Pease

Ryan Persinger

Carrie Schindler

Amanda Watson

Ben Werne

Daniel Wheelock

Erinn Wold

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WOODWIND CHAMBER ENSEMBLES

PROGRAM

Variations on "La ci darem la mano," WoO 28..... Ludwig van Beethoven
Theme – Andante (1770-1827)
Var. I – Allegretto
Var. II – L'istesso tempo
Var. III – Andante
Var. IV – Allegro moderato
Var. V – Moderato
Var. VI – Lento espressivo
Var. VII – Allegretto scherzando
Var. VIII – Allegretto giocoso
Coda – Vivace, Andante

Pasticcio Dandy Stacey J. Berk
I. Renaissance (b. 1970)
II. Baroque
III. Early Classical
IV. Late Classical
V. Early Twentieth Century
VI. Jazz
VII. Late Twentieth Century

Oboe Trio

BRIEF PAUSE

Parade David Uber
from *Three Settings for Clarinet Choir* (b. 1921)

Monochrome III Peter Schickele
(b. 1935)

Miniature Jazz Suite Lennie Niehaus
Faloozy Blues (b. 1929)
Bebop and Ballad
Clarimetricks

Clarinet Ensemble

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

BRASS CHAMBER ENSEMBLE

Sunday, April 27, 2008
Wheeler Concert Hall
4:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERSONNEL

Horn Choir

Erin Schmidt, Director

Danielle Girard
Dominic Huether
Vanessa Quirarte
Veronica Zorn

Trumpet Ensemble

Timothy Zifer, Director

Taylor Barnett
Frank Blubaugh
Brittany Chidester
Lauren Hart
Luis Rojas
Zeke Vosmeier
Cassandra Weybright

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BRASS CHAMBER ENSEMBLE

PROGRAM

Three Songs	Franz Schubert
I. Bardic Song	(1797-1828)
II. ...in the Green, Velvet Meadow	arr. Voxman and Block
III. Drinking Song in May	

Lake Music David Uber

Horn Choir

Fanfare for St. Edmundsbury Benjamin Britten
(1913-1976)

Resonances..... Jack Gallagher
 I. Proclamation (b. 1947)
 II. Aria
 III. Scherzo

Fripperies for Four Horns Lowell Shaw
 Frippery #2 – Fast (b. 1930)
 Frippery #3 – Waltz
 Frippery #4 – March

Fugue in G Minor Johann Sebastian Bach
(1685-1750)

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

PERCUSSION ENSEMBLE

Sunday, April 27, 2008
Wheeler Concert Hall
7:00 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PERCUSSION ENSEMBLE

PROGRAM

William Shaltis, Director

Digga-digga Digga-digga Digga-digga Digga-digga Deegot David Jarvis
(b. 1954)

Brandon Hagen, Percussion
Jon Kern, Percussion

Cross Fire Chris Stock
(b. 1961)

Michael Dunbar, Tom-toms
Brandon Hagen, Tom-toms

Recital Duo Dan Knipple
(b. 1956)

Michael Dunbar, Rudimental Snare Drum and Bass Drum
Jon Kern, Concert Snare Drum and Hi-hat

BRIEF INTERMISSION

Trio Per Uno Nebojsa Zivkovic
(b. 1962)

I. Meccanico
II. Contemplativo
III. Molto energico

Michael Dunbar, Percussion
Brandon Hagen, Percussion
Jon Kern, Percussion

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

DEPARTMENT MUSIC

THIRTY-FIRST ANNUAL GUMBERTS AWARD COMPETITION

Tuesday, April 29, 2008
Wheeler Concert Hall
7:30 p.m.



UNIVERSITY
OF
EVANSVILLE

Civic Mission... Sacred Trust

PAST GUMBERTS AWARD WINNERS

1979 Richard Dupree, Clarinet	1993 Jennifer Statkus, Oboe
1980 Kevin Wilson, Trumpet	1994 Christine Teague, Mezzo-Soprano
1981 Wendy Davis, Piano	1995 Lynn Chenault, Piano
1982 Laura Hape, Soprano	1996 Dana Roy, Piano
1983 Deborah Henshaw, Piano	1997 Carrie Nix, Soprano
1984 Matthew Boatmon, Organ	1998 Bryan Pokorney, Bass Trombone
1985 Mary Heichelbech, Violin	1999 Jennifer Stewart, Clarinet
1986 Anne Wilcheck, Clarinet	2000 Ryan Delling, Percussion
1987 Matthew Baugh, Organ	2001 Brooke Jerrell, Flute
1988 Tammy Porter, Clarinet Jennifer Robb, Soprano	2002 David Baker, Baritone
1989 Lee Ann Baldwin, Soprano	2003 Mary Meghan Ott, Mezzo-Soprano
1990 Michelle Rakers, Trumpet	2004 Terry Prough, Mezzo-Soprano
1991 Tim Robinson, Guitar	2005 Kristin Fuemmeler, Soprano
1992 Ginger Jacobs, Mezzo-Soprano Douglas O'Neill, Organ	2006 Mary Tucker, Flute
	2007 Jacob Pence, Baritone

GUMBERTS AWARD COMPETITION

PROGRAM

Rejoice Greatly George Fredric Handel
from *Messiah* (1685-1759)

St. Ita's Vision Samuel Barber
from *Hermit Songs* (1910-1981)

So anch'io la virtù magica..... Gaetono Donizetti
from *Don Pasquale* (1820-1869)

Heather Cottrell, Soprano
John Posey, Piano

Three Romances (1839) Robert Schumann
III. (1810-1856)

Tableaux de Provence (1954-59).....Paul Maurice
I. Farandoulo di Chatouno (1910-1967)
II. Cansoun per Mi Mio
III. La Boumiano

Cara Yates, Saxophone
Thomas Drury, Piano

La Regata Veneziana..... Gioacchino Rossini
1. Anzoleta avanti la regata (1792-1868)
2. Anzoleta co passa la regata
3. Anzoleta dopo la regata

Glitter and Be Gay Leonard Bernstein
from *Candide* (1918-1990)

Jaclyn Dauble, Soprano
Jeff Thornton, Piano

Les Corps Glorieux (1939) Olivier Messiaen
VI. Joie et Clarté des Corps Glorieux (1908-1992)

Trois Pièces, Op. 79 (1938) Jehan Alain
III. Litanies (1911-1940)

Zachary Guenzel, Organ

FEATURED ARTISTS

Heather Bryanna Cottrell, a native of Nashville, Tennessee, is the only child of Rickey and Kathy Cottrell. She graduates in May 2008 with a bachelor's degree in music therapy from the University of Evansville, where she was a voice student of Roberta Veazey.

Heather has been a member of the University Choir for four years, and has been able to perform many famous works by composers such as Mozart, Haydn, Bach, and Verdi. She was a soloist during Evansville's 2007 Holiday Pops performance at Victory Theatre.

Heather has been an active member of UE Opera, with roles in the fall opera scenes as Antonia in *Tales of Hoffman*, Elvira in *Don Giovanni*, and Geraldine in *A Hand of Bridge*. She has also performed the role of the mother in *Amahl and the Night Visitors*, at the Victory Theatre in December 2006. Heather has also performed with the theatre department in the musical *Urinetown*, in which she played the role of Mrs. O'Henry.

Heather has been involved in many organizations during her four years at the University of Evansville, including Phi Mu (women's fraternity), UE Music Therapy Association, and Admission Ambassadors. She has been a resident assistant for three years. She competed at the regional NATS competition twice and won first place in the Junior Women division in fall 2006. She is a member of the St. Lucas United Church of Christ choir in Evansville, and attends Grace Place Church of God in Hermitage, Tennessee, where she sings in the choir and was the assistant musical director for the music camp in the summer of 2007.

After graduating in May, Heather will return to Nashville, where she intends to complete a music therapy internship and get married.

Cara Yates is the daughter of Billy and Debbie Yates of Grafton, Illinois, and is a graduate of Jersey Community High School in Jerseyville, Illinois. While at the University of Evansville, she studied saxophone under Edwin Lacy and pursued a degree in instrumental music education.

As a student at UE, Cara performed with the Wind Ensemble, University Band, UE Aces Brass, Saxophone Quartet, and Jazz Ensemble I. She is a member of the Music Educators National Conference and has assisted with the ISSMA solo and ensemble competition held twice a year at UE. She is a member of Alpha Omicron Pi, where she has served as an officer and on many committees.

Cara has had several teaching opportunities in the community. She has student-taught at Vogel, Yankeetown, and Sharon Elementary Schools, Washington and Thompkins Middle Schools, and Harrison High School. Cara has worked with Tales & Scales as a teaching artist, traveling to several schools in the Evansville community. She was also a member of the Alton (Illinois) Muny Band during the summer.

Cara, who graduates in May with a degree in music education, plans to pursue a career teaching music.

Evansville native **Jaclyn Christine Dauble** is the daughter of Jon and Cheryl Dauble. Jaclyn is in her third year of vocal study at the University of Evansville under the instruction of Jon Truitt. She will graduate in May with a degree in music education.

As a UE student, Jaclyn has been an active member of the ensembles, including the University Choir and Women's Chorus, and has been a featured soloist in Schumann's *Zigunerleben*. She has also been involved in UE Opera productions, performing the roles of Marianne in Charles Meachem's *Tartuffe* (2006), Susanna in Wolfgang Mozart's *The Marriage of Figaro* (2007), and the title role in Giacomo Puccini's *Suor Angelica* (2008). Jaclyn has also performed roles in UE Opera Scenes, including scenes from Humperdink's *Hansel and Gretel*, Mozart's *The Magic Flute* and *Così fan tutte*, Rossini's *Die Fledermaus*, and Barab's *A Game of Chance*.

Jaclyn currently teaches private voice lessons to nine students and is finishing her student teaching at Delaware Elementary School. She also student-taught at Central and Bosse High Schools, Vogel and Harper Elementary Schools, and Glenwood Middle School. She has been hired as the choir director for the Evansville Christian School.

Zachary Andrew Guenzel was born to James and Cheri Guenzel on March 22, 1984. He began his first formal music training while in the sixth grade. He is an organ student of Douglas Reed and is completing a Bachelor of Arts in music and will earn a sacred music certificate.

Aside from playing the organ, Zach enjoys nearly all genres of music and plays both the keyboard and the guitar in several groups. He has served as the house organist during games for the St. Louis Cardinals at both the old and new Busch Stadiums. He currently serves as a percussionist in the University of Evansville Wind Ensemble as well as organist and director of music at Newburgh Presbyterian Church.

Zach is a member of the American Guild of Organists, the American Federation of Musicians, and Phi Mu Alpha Sinfonia Fraternity of America.

Ushers provided by Sigma Alpha Iota
Stage managers provided by Phi Mu Alpha Sinfonia

NOTES AND TRANSLATIONS

Rejoice Greatly is part of Handel's most well known oratorios, the *Messiah*, which was first performed on April 13, 1742. Most modern performances of this oratorio take place at Christmastime, but it was originally performed at Easter. Over the decades, many versions and "improvements" have been made and recorded, and Handel himself wrote many versions and revisions of the oratorio. Yet *Messiah*, in one form or another, remains a loved and familiar masterpiece that can cope with being presented in numerous ways, and the character and flair of Handel's music is rarely anything other than supremely dominant.

The *Hermit Songs*, commissioned by the Elizabeth Sprague Coolidge Foundation, were first performed by Leontyne Price, soprano, with the composer at the piano, at the Library of Congress in Washington, D.C., on October 30, 1953. They are settings of anonymous Irish texts of the eighth to thirteenth centuries written by monks and scholars, often on the margins of manuscripts they were copying or illuminating and perhaps not always meant to be seen by their Father Superiors. They are small poems, thoughts, or observations, some very short, and speak in straightforward, droll, and surprisingly modern terms of the simple life these men led, close to nature, to animals and God.

Don Pasquale is a three act opera first performed in 1843. Norina's aria is performed in the second scene, as she reads and laughs over a silly romantic tale, as she knows her own ability to exert charm. After reading a passage aloud, she explains that she knows all the tricks of ensnaring a man.

That glance, it pierced the knight's heart,
he bent on his knees and said:
I am your knight
And in that glance there was such taste of
heaven
that knight Riccardo, being conquered by
love,
swore he would not think to any other
woman. Ah, Ah!

I also know the magic virtue
of a glance at the right time in the right
place,
I also know how hearts burn
on the slow fire of a short smile.
I also know the effect
of a deceitful tear,
of an instant languor
I know the thousand means love-frauds
use,
the charms and the easy arts used to
seduce a heart.

I have an odd mind,
I have a ready wit,
I like being witty, joking:
If I get angry
I rarely can remain calm
But I can soon change indignation in laugh,
I have an odd mind,
but an excellent heart, ah!

I also know the magic virtue
of a glance at the right time in the right
place,
I also know how hearts burn
on the slow fire of a short smile.
I also know the effect
of a deceitful tear,
of an instant languor
I know the thousand means love-frauds
use,
the charms and the easy arts used to
seduce a heart.

La Regata Veneziana

One of Gioacchino Rossini's most popular works was his opera, *Guillaume Tell*. After the success of this piece, Rossini focused his efforts on songs, such as this triptych that illustrates the Venetian boat races. The three songs are from the standpoint of an onlooker, Anzoleta. The piece shows a variety of emotions that Anzoleta feels as she watches her gondolier lover race. This piece is performed in the original Venetian dialect.

Anzoleta before the Regatta

There on the machine is the flag,
Look, can you see it go for it, go for it!
Come back with it tonight,
Or you can run away and hide.
Once in the boat, Momolo, do not gawp.
Row the gondola with heart and soul,
then you will win first, you will win.
Go and think of your Anzoleta,
 's watching from the balcony.
Once in the boat, Momolo, do not gawp.
Once in the boat, Momolo, fly, fly, fly!

Anzoleta as the Regatta passes

They're coming, they're coming, look,
look at them, the poor things! they row
hard!

Ah, the wind is against them.
But the tide is running their way.

My Momolo, where is he?
Ah! I see him, he's the second,
Ah! I'm in a fidget! I get confused,
I feel my heart trembling.

Come on, row! row!
Before you reach the pole,
if you keep on rowing, I'll lay a bet
you'll leave all the others behind.

Dear boy, he seems to be flying,
he's beating the others hollow,

he's gone half a length ahead,
ah, I understand: he looked at me.

Anzoleta after the Regatta

Have a kiss!, another one!
dear Momolo, from my heart;
rest here, for it's high time
to dry this sweat.

Ah, I saw you when,
as passing, you threw a glance at me
and I said, breathing again:
he's going to win a good prize.

Indeed, the prize of this flag,
that is the red one;
the whole Venice spoke:
she declared you the winner.

Have a kiss, God bless you!
No one rows better than you,
of all the breeds of gondoliers,
you're the best.

Glitter and Be Gay from *Candide*

Leonard Bernstein is undoubtedly one of the greatest American composers of our time. His talents as a composer, conductor, and teacher are unsurpassed for our time. Most notably, his *West Side Story* is one of the most beloved musicals of the twentieth century. Bernstein wrote the comic operetta *Candide* in 1965. The operetta is based on the original book by Voltaire. Bernstein worked on *West Side Story* and *Candide* at the same time and even exchanged some music between the two works. This piece is Cunegonde's aria which is one of the most popular works from the operetta. During the aria Cunegonde displays her lamentations, all while exulting the fine jewelry collection she has acquired. Bernstein expresses her unstable mentality and extreme emotions perfectly throughout.

DEPARTMENT OF MUSIC FACULTY
2007-2008

Lee Blakeman – Trombone/Low Brass
William Bootz, DMus – Dept. Chair/Theory
Renato Butturi – Classical Guitar
Jennifer Wingert – Cello
Debra Cordell – Music Therapy
Carol Dallinger – Violin/Viola
Anne Fiedler – Piano
Erzsébet Gaál Rinne, DMus – Harp
Eric Garcia, DMus – Orchestra
Anne Geissinger – Voice
John Jordan, PhD – Music History
Thomas Josenhans, PhD – Clarinet
Edwin Lacy, DMus – Bassoon/Sax/Jazz
Dennis Malfatti, DMA – Choral Activities
Dean Musson, PhD – Music Education
Douglas Reed, DMA – Organ
Gregory Rike, DMA – Voice
Elizabeth Robertson, DMus – Oboe
Kara DeRaad Santos, DMA – Flute
Erin Schmidt – Horn
William Shaltis – Percussion
Jon Truitt, DMA – Voice/Opera
Elizabeth Truitt – Voice
Garnet Ungar, DMA – Piano
Lee Veazey – String Bass
Roberta Veazey – Voice
Mary Ellen Wylie, PhD – Music Therapy
Timothy Zifer, DMA – Trumpet/Bands

SUZUKI VIOLIN PROGRAM
2007-2008

Carol Dallinger, Director
Danette Coughlan
Maria Mastropaolo
Sarah Pearce
Sheryl Schuster
Elizabeth Grondin